MUSIC APPRECIATION

TAUGHT BY MEANS OF THE PHONOGRAPH

STONE

Martha Sinclair Biggers

MUSIC APPRECIATION

Taught by Means of the Phonograph

FOR USE IN SCHOOLS

by

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PREFACE

The main purpose of this text is to fill the heart and soul of the child with the spirit and love of the beautiful, that he may live more abundantly and seek wholesome and attractive entertainment in his leisure hours. Any child who has been taught to listen to all the beautiful records provided in this Course will go out into the world with his mind and heart open to the cultural and ethical significance of the finer things of life.

Time was, when it seemed necessary for a student of music to drudge through long years of practice and drill, to attain finally the pleasure of music appreciation. By these tedious processes, only the rare and gifted few ever reached the ultimate joys they sought.

Is not, then, the child of today exceedingly fortunate to be living in an age when it is entirely unnecessary for him to pass through such laborious exercises? The invention of the phonograph, followed by its adaptation to school needs, has removed all these obstacles from the pathway of the modern child.

For several years past, experimentation in the application of the phonograph to school use has been proceeding. The movement has now progressed to such a stage that a phonograph and a library of music records may well be regarded as an essential part of the equipment of every public school building.

Heretofore, however, a serious difficulty has been encountered in constructing courses of study in music appreciation based upon the use of the phonograph. This limitation has been the lack of any systematic collection of material to which interested school administrators and teachers could turn for guidance.

The present text is designed to remove that difficulty, and, hence, to meet a real need. It is organized and comprehensive and presents a course of phonograph record literature properly

graded for school purposes. Gradually, many schools have acquired excellent libraries of records. Those that have not, will find in this compilation suggestions of value in establishing sets of records.

The text treats fully of methods of instruction in cultivating music appreciation by means of the phonograph. Although the complexities of musical nomenclature and technique are removed by these "listening lessons," yet the principal "musical forms" are presented inductively to the pupil through the selections which he hears.

In the first three grades, no definite mention is made of rhythm, melody, or form, all these things being developed unconsciously in logical order. The first steps in the recognition of "tone color" are begun so simply that the pupil comes into this knowledge without knowing it. In these grades the soprano voice, the violin, flute, piccolo, harp, cello, and cornet, are gradually introduced as solo instruments, and later, are combined in simple trios and quartets. At this period the child "learns to listen" and later "listens to learn." In these grades music is closely correlated with language.

In the fourth, fifth, and sixth grades, instrumental voices and simple combinations of instruments are reviewed and extended. "Forms," such as the dance, folk tunes, overture, intermezzo, ballad, and part-singing are introduced; and the stringed instruments are presented in solo, and then as an instrumental choir. The string family, the woodwind family, and the brass family are singled out of the big musical community, and their traits illustrated. Then the various instruments of each family are recognized in their tonal relation to other members of their own choir. Music in these grades is closely correlated with history and geography.

In the seventh and eighth grades, the work of the preceding years is elaborated, and the prelude, prologue, arias of the opera and oratorio, and the largo and andante movements of the symphony are given. Nationalism in music and the various types of singing voices are emphasized. Thus, at the end of the full eight years' Course, the pupil has absorbed an

understanding as well as an appreciation of "thematic development" and "tonal coloring" that would have been thought impossible under older processes of music instruction.

In order that the Course of Musical Appreciation may not be a thing apart from the regular music lessons, lists of "Correlative Songs" have been prepared and introduced in each grade. These songs partake of the spirit of the Listening Lessons. They add color, enhance the descriptive incidents, and illustrate the types. They have been taken, purposely, from a large number of extensively used music books, in the hope that some of the books will be available in the library of every school.

Realizing that many teachers will wish to acquire a more thorough comprehension of the matters treated in this Course, and realizing, too, how impossible it would be for each to search through the multitude of sources for this material, condensed chapters on The Development of Music, Folk Songs, National Songs, Instruments of the Orchestra, Musical Nations, Great Composers, and Famous Artists, as well as a comprehensive Index and Glossary and a General Bibliography, are made a part of the text.

Although this Course has been planned for the grade schools, it is entirely practical for the High School, the Normal School, and the College or University, when the students have had no training in the art of listening. Without question, the more mature minds will cover the entire course in a short time.

The pictures of the musical instruments (pages 115-119) will prove of interest and value in connection with the study of the various records. These pictures are copyright 1918, 1920 and used by the kind permission of the Victor Talking Machine Co. For the full page cut on page 114 we are indebted to the Chicago Symphony Orchestra.

The material of the text has been tested over a number of years in a large city department, under actual classroom conditions.

I trust that the book will prove of assistance to teachers of music everywhere.

KATHRYN E. STONE

Los Angeles, December, 1921

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SUGGESTIONS TO TEACHERS

The approach to the subject is through a keen, live interest which induces the child to listen, to think, and to discover for himself the message contained in simple, descriptive, and imitative music.

On the teacher's part, careful preparation is necessary. The phonograph record must be studied in advance and its contents be understood, in order that each new idea may be explained and illustrated in a simple and interesting way. Only thus may the teacher, by skillful questioning, arouse the child's curiosity, develop his imagination, and create in him a lasting desire to know more about *good* music.

All such steps of a preparatory kind should be taken before starting the phonograph, so that the teacher may stand by in a listening attitude. A keen, active interest on the teacher's part is all-important to the success of her efforts.

Children who do not know how to listen should be directed to hold in mind one definite idea at a time. The teacher should ask the question, or suggest the point to be listened for, that occurs in the first few phrases. She should play only the part of the record that answers the question, or that otherwise illustrates the subject under discussion, stopping the phonograph to allow pupils to comment. It is often desirable to repeat the music several times until all pupils show signs of active listening. Then the pupil may be given other definite points to discover that come in the next few phrases, the record being continued as before. A good rule is to tell nothing that the child can learn through serious listening. It is well to avoid asking questions that call for the answers, "Yes" and "No." Concert etiquette, while the record is being played, should be maintained.

When the children have shown power to listen intelligently to the entire selection, the teacher should play the record again, throughout, for pure enjoyment. The previous plan of playing the record, part by part, is only a means to this end. A record may profitably be repeated as long as live interest is sustained.

Once the listening habit has been established, a record may be played occasionally without comment, allowing pupils to suggest the title and character. The appropriateness of their suggestions will vary according to the appeal which the music has made to the emotions and intelligence of each child. Comparisons between compositions, and the use of technical terms, should be encouraged.

When children can read, programs including names of selections, source, composer, artist, or organization, should be written on the board, and should be explained briefly by the teacher. Also, the principal themes, expressed in notation or by numbers (placed upon the board), may be sung and recognized both through the voice and through the record. Pupils should copy programs, with themes, in music notebooks to be kept for future reference. For this purpose, staff notation of the theme will be found in the discussion of the record.

It is to be borne in mind that an aggregation of facts in music history and biography, though a valuable aid to the subject, does not constitute a course in music appreciation.

In all lessons, two types of music should be presented: one that contains a definite idea requiring concentration; another that offers æsthetic enjoyment. The cultural lessons should be brief, and should fall within the child's experience. In all grades, lessons should maintain a nice balance between these two types of music. However, in the first three grades three numbers of the story type or the intensive listening type should be chosen to one for cultural hearing. Later, the ratio may be reversed.

These phonograph record lessons should be given a definite place on the school program. In primary grades, the minimum should be two twenty-minute periods a month; in the inter-

mediate and grammar grades, two half-hour periods per month. In order to preserve the lesson idea, the regular classroom should be used in preference to the auditorium.

From time to time, it is well to test pupils with new music and to lead them to apply the knowledge gained in the previous lessons. Such a plan enables them to note their own growth and inspires them to greater interest.

The records in the text have been carefully chosen for each of the various grades. To help the busy teacher, they have been presented in detail. In the presentation, however, there is ample room for the teacher to exercise initiative. The records may be used in many ways other than those indicated.

CORRELATIVE STORY BOOKS*

(A suggested list of children's books containing stories that may be used to correlate with the stories found in the music)

First and Second Grades

For the Children's Hour, Carolyn Bailey, Milton Bradley Company.

In the Child's World, Emilie Poulsson, Milton Bradley Company.

More English Fairy Tales, Joseph Jacobs, G. P. Putnam's Sons.

Docas, the Indian Boy of Santa Clara, Genevra Sisson Sneddon, D. C. Heath and Company.

How to Tell Stories to Children, Sara Cone Bryant, Houghton Mifflin Company.

Japanese Fairy Tales, Teresa Pierce Williston, Rand McNally and Company.

Stories to Tell to Children, Sara Cone Bryant, Houghton Mifflin Company.

A Child's Garden of Verse, Robert Louis Stevenson, Charles Scribner's Sons.

The Posy Ring, Kate Douglas Wiggin and Nora A. Smith, McClure, Phillips and Company.

Third and Fourth Grades

East o' the Sun and West o' the Moon, Gudrun Thorne-Thomson, Row, Peterson and Co.

Old Indian Legends, Zitkala-Sa, Ginn and Company.

The Story Hour, Kate Douglas Wiggin and Nora A. Smith, Houghton Mifflin Company.

Folk Tales Every Child Should Know, Hamilton Wright Mabie, Doubleday, Page and Company.

Uncle Remus, Joel Chandler Harris, D. Appleton and Company.

The Animal Story Book, Andrew Lang, Longmans, Green and Co.

Tales of the Red Children, A. F. Brown and J. M. Bell, D. Appleton and Company.

Peter Pan, James Barrie, Charles Scribner's Sons.

*This list is used by courtesy of Mrs. Mary B. Murray of the Los Angeles City Schools.

Fifth and Sixth Grades

American Book of Golden Deeds, J. Baldwin, American Book Company.

Short Stories from American History, A. F. Blaisdell, Ginn and Company.

Ethics for Children, Ella (Lyman) Cabot, Houghton Mifflin Company.

True Bear Stories, Joaquin Miller, Rand McNally and Company.

Heroes Every Child Should Know, Hamilton Wright Mabie, Doubleday, Page and Company.

Merry Adventures of Robin Hood, Howard Pyle, Charles Scribner's Sons.

Tanglewood Tales, Nathaniel Hawthorne.

Seventh and Eighth Grades

Merry Adventures of Robin Hood, Howard Pyle, Charles Scribner's Sons.

Story of King Arthur and His Knights, Howard Pyle, Charles Scribner's Sons.

American Heroes, Eva March Tappan, Houghton Mifflin Company.

Heroes of Chivalry, L. Maitland, Silver, Burdett and Company.

The Birds' Christmas Carol, Kate Douglas Wiggin, Houghton Mifflin Company.

A Group of Famous Women, Edith Horton, D. C. Heath and Co.

Myths Every Child Should Know, Hamilton Wright Mabie, Doubleday, Page and Company.

Stories from English History, Henry P. Warren, D. C. Heath and Company.

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Baltzell (W. J.), A History of Music; Dictionary of Musicians.

Elson (Arthur), National Music of America and Its Sources; Modern Composers of Europe.

Famous Composers and Their Works, Series I, 3 Vols., Ed. by Paine (D. K.)

Famous Composers and Their Works. Series II. 3 Vols. Ed. by Elson (L. C.) and Hale (Philip).

Finck (H. T.), Life of Grieg.

Forsyth (Stanford), A History of Music.
Goepp (Philip), Symphonies and Their Meaning.
Groves (Sir George), Dictionary of Music and Musicians. 4 Vols.
Hadden (J. C.), Master Musicians.
Hamilton (C. J.), Outlines of Musical History.
Henderson (W. J.), How Music Developed.
Lavignac (Albert), Music and Musicians; Music Dramas of Wagner.
MacDowell (E. A.), Critical and Historical Essays.
Mason (D. G.), A Guide to Music; Memories of a Musical Life.
Mathews (W. S. B.), History of Music; How to Understand Music.
Paine (J. K.), History of Music to the Death of Schubert.
Pratt (Waldo Selden), The History of Music.
Ritter (F. L.), Music in America; Music in England.
Rolland (Romain), Musicians of Today; Musicians of the Past.
Schumann (R. A.), Music and Musicians.
Smith (Hannah), Founders of Music.
Surette (T. W.) and Mason (D. G.), The Appreciation of Music.
Upton (G. P.), Musical Memories; Standard Musical Biographies; Life of Theodore Thomas (Vol. I).
Who's Who in Music.

REFERENCE BOOKS

Music Appreciation for Little Children, Educational Department, Victor Talking Machine Company.
Pan and His Pipes and Other Tales for Children, Katherine D. Cather, Educational Department, Victor Talking Machine Company.
Listening Lessons in Music, Agnes Moore Fryberger, Silver, Burdett and Company.
What We Hear in Music, Ann Shaw Faulkner, Educational Department, Victor Talking Machine Company.
The Lure of Music, Olin Downes, Harper and Company.
The Victrola Book of the Opera, Educational Department, Victor Talking Machine Company.
History of Music, Waldo Selden Pratt, G. Schirmer Co.
The Book of Musical Knowledge, Arthur Elson, Houghton Mifflin Company
Children in Music, L. C. Elson, University Society.
History and Encyclopedia of Music, W. L. Hubbard, Irving Squire.

PART ONE

Chapter I

FIRST GRADE LESSONS

Introductory Statement

It should always be kept in mind that the chief purpose of this Course is to create the love and intelligent enjoyment of music.

The records have been chosen for the development of musical experience. The selections appeal to the child through the story which can readily be discovered in the music. The rhythm is well marked, and the melody simple. The music given here possesses elements of distinct permanent value which will lead the way to appreciation.

While the rhythmic and melodic senses are unconsciously developed through music thus chosen, and while the soprano voice, the flute, and the violin are introduced as solo instruments so that the pupil will learn to distinguish the tone quality of each, yet all these things are presented in the most incidental way—never definitely taught. The same is true of the musical forms (Waltz, Lullaby, Gavotte, and Mazurka) given in this grade. (See Chapter XI, page 105 and "Glossary.")

Ten records, of simple, descriptive, and imitative music are presented. School conditions differ so greatly that it is impossible to state just how many records should be taught in each month. In some schools it will be necessary to review and repeat more than in others, so the year's work is blocked out to cover the conditions of the average schoolroom. For schools that may wish to do more work than is provided in these selections, a list of ten supplementary records is given, following the last lesson of the grade.

The teacher's function is twofold: first, to play the records repeatedly, as her judgment dictates; second, to supplement them by story-telling, explanations, or questions. The pupil's

part is to listen and absorb so that he may grow in musical consciousness.

To aid the teacher, suitable material for story-telling and like illustrative purposes is given, while explanations and questions for discussion are supplied in the natural sequence called forth by the music itself. To aid the pupils, various devices are suggested, such as rhythmic movements and other motor activities, dramatization, and story-telling.

The teacher of this grade should familiarize herself with the Course as a whole, in order that its essential unity may be maintained and its cumulative effectiveness from grade to grade be realized. She should read carefully the "Suggestions to Teachers" at the beginning of the book so as to gain full knowledge of the methods to be employed.

The "Glossary and Index" (page 167) will be found a very helpful part of the book. In it are given the pronunciation of every difficult proper name, title, or musical term; translations of foreign expressions; definitions of musical terms and descriptions of instruments (when not given in the text); information about composers and artists; together with page references for the finding of any item.

I

Of a Tailor and a Bear, *MacDowell*
The Wild Horseman, *Schumann**
Spinning Song, *Kullak*
The Little Hunters, *Kullak*

(Double-faced record)

Of a Tailor and a Bear. † There was once a happy tailor who loved music. He kept his violin near his work-bench. One day as he sat working, he heard a noise out in the street; looking up, he saw a big brown bear standing in the doorway. Fortunately, he remembered that a bear likes music, so he reached for his violin, tuned it, and began to play. The bear reared up on his hind feet, danced round and round, and growled and growled. This was his way of telling that he liked music. After a little while he walked away, and the tailor was very glad, for he had been afraid the bear would eat him. In a few minutes the bear came back and growled again, but soon his master came for him and led him down the street. The tailor was so glad that he began to sing and whistle. I believe the bear was tame and was a pet. Don't you?

(*Play the record.*)

Lead pupils to give their own versions of the story. When the bear danced, was the music dainty or clumsy? What was the last point to observe in the music? Have pupils dramatize the story with the record.

The Wild Horseman. This music suggests a running, galloping horse; a chase; entrance of a second horse.

(*Play the record.*)

Lead pupils to give their own versions of the story.

CORRELATIVE SONGS

My Fiddle, in *Primary Melodies*, Newton
The Fiddle, in *The Song Primer*, Bentley

*See Chapter XVI, page 129, for musical biographies, arranged alphabetically; see also "Glossary and Index" for pronunciations.

†This material is not to be read to the children. It furnishes the story, which should be told by the teacher in the most interesting and dramatic way possible. Teachers should not make any reference to the composer or to the source of the music in this grade.

Spinning Song. Talk to pupils of spinning wheels of the Colonial period. Show them pictures.

(*Play the record.*)

Do you think the spinners are happy or unhappy at their work?

The Little Hunters. Have pupils "play horns," blowing them whenever they hear the horns in the music; have them "play gallop" when the horses gallop.

II

In a Clock Store, *Orth*
A Hunt in the Forest, *Voelker*

(Double-faced record)

In a Clock Store. The apprentice boy opens the store early in the morning, sweeps and dusts, and makes ready for the day. Suggest to pupils that they are to listen closely and then create their own stories of the clock shop. Call their attention to the different kinds of clocks (including the musical clock that plays a tune); their various sounds (tick-tock; strike; cuckoo); when they run down and are wound; how the boy might whistle at his work.

(*Play the record.*)

Lead pupils to tell their own stories of the clock shop.

CORRELATIVE SONGS

Tick-Tock, in *Primer*, The Modern Music Reader

The Busy Clock, in *Second Year Music Book*, Hollis Dann Music Course

A Hunt in the Forest. At break of day the birds sing in the forest; chanticleer's voice is heard from the barnyard; the huntsman's horn calls the hunters together; the chimes announce the start; the horses gallop at full speed; the horns sound a halt at the blacksmith shop; the smith tightens a loose shoe; they start again, and the hunt is on; the hounds bay with excitement; later, the horns tell that the hunt is over.

(*Play the record.*)

Lead pupils to give their own versions of the story.

III

Minute Waltz, *Chopin*
The Bee, *Schubert*

Minute Waltz. This selection is so-called because it is played within a minute. The French call it "The Little Dog Waltz" because of the following story: One day, the composer and a friend were amused at seeing a little dog whirling madly around, trying to catch his tail. The friend said, "If I were you, I would compose a waltz for this little fellow." Acting on the suggestion, the composer went to the piano and played this waltz, which pictures the rapid whirlings of the little dog.

(*Play the record.*)

Pupils will readily discover when the dog chases his tail; when he rests; when he spies it again and renews the chase; when he gets tired and falls down with a bang.

CORRELATIVE SONGS

Dancing Song, in *Primer*, The Modern Music Reader
Dancing Song, in *The Song Primer*, Bentley

The Bee. Encourage pupils to talk about the bees and the flowers.

(*Play the record.*)

Ask pupils to find when the bee comes into the garden. Does the music tell us that he works or plays? What does he do when he works?

CORRELATIVE SONGS

Little Brown Bear, in *First Reader*, The Lyric Music Series
The Bee, in *The Song Primer*, Bentley
Harvest of the Squirrel and Honey Bee, in *Songs of the Child World, No. 1*, Gaynor
The Honey Bee, in *Third Year Music*, Hollis Dann Music Course
The Honey Bee, in *Primer*, The Lyric Music Series

IV

Rock-a-Bye Baby
Sweet and Low
Cradle Song
Adeste Fideles
The First Nowell
Nazareth
(Double-faced record)

These little songs do not tell stories. They make us want to sit still and listen. Let us play we are at a concert. When the concert is over, let us sing softly with the record, using the syllable *la*.

(*Play the record.*)

CORRELATIVE SONGS

Rock-a-bye, in *Child Land in Song and Rhythm*, Jones-Barbour
Hush-a-bye Baby, in *Primer*, The Lyric Music Series
Rock-a-bye Baby, in *Music Primer*, Cogdon
Hush-a-bye, in *Songs for Little Children*, Gaynor
When the Stars, in *Primer*, The Modern Music Reader
Evening, in *First Reader*, New Educational Music Course
A Cradle Song, in *Primer*, The Lyric Music Series
Cradle Song, in *The Song Primer*, Bentley

V

Pirouette, *Finck*
La Cinquantaine, *Marie*
(Double-faced record)

These records are recommended for rhythmic expression.

Have pupils keep time, clapping lightly on strong accents; give arm movements, snap fingers, push swing, or "play xylophone." Next, suggest to them suitable gestures for

strong and weak pulse; then have pupils discover whether music moves in two, three, or four part measure. They may tap, count, "play orchestra" as a rhythm game.

VI

Dorothy, *Smith*
Gavotte from "Mignon," *Thomas*
Moment Musical, *Schubert*
Mazurka, *Chopin*
(Double-faced record)

These are four rhythmic classics played on the xylophone with orchestra accompaniment, which may be used for rhythmical gesture, as suggested under Pirouette.

(*Play the record.*)

Ask pupils to tell what difference they note between the Gavotte (four-part measure) and the Mazurka (three-part measure).

VII

Wind Amongst the Trees, *Briccialdi*

The flute sings this song.

(*Play the record.*)

Let us listen for the wind. How many times do you hear it? Does it sound like winter or summer? When is the wind near? When far away? How do we feel when it dies away? Find the bird's song; the echo.

CORRELATIVE SONGS

Autumn Winds, in *Second Year Music*, Hollis Dann Music Course

The Red Leaves' Dance, in *Music Primer*, Eleanor Smith

The Wind, in *Primary Melodies*, New Educational Music Course

The Wind, in *Carrington's Child Songs*

VIII

Humoresque, *Dvořák*

The violin sings this song.
(*Play the record.*)
Close your eyes and listen.
(*Play the record again.*)
Imagine the music is in your fingers and in your feet. How would you step? (Tiptoe.) Find the place where you can bow. How many different tunes do you hear? Which ones are repeated?

IX

Sweet and Low, *Barnby*
O Hush Thee, My Babie, *Scott-Sullivan*

(Double-faced record)

These beautiful lullabies do not tell a story. Let us listen and love them. Suppose we sing softly with record, using the syllable *la*. Who sings a lullaby? Why must it be soft and soothing? Are the voices high or low?

CORRELATIVE SONGS

Sweet and Low, in *Folk Songs and Other Songs for Children*, Oliver Ditson & Co.
Slumber Boat, in *Playtime Songs*, Riley-Gaynor

X

Rosamunde Ballet, *Schubert*

This record is chosen for quiet listening. Pupils may also express the rhythm.

CORRELATIVE SONGS

Dance of the Fairies, in *The Song Book*, Bentley
Mischievous Brownies, in *Primary Melodies*, New Educational Music Course

SUPPLEMENTARY LIST OF RECORDS

(For schools wishing to do more than is provided in First Grade Lessons.)

1. Teddy Bear's Picnic, *Bratton*
   Happy Days March, *Levi*
   (Double-faced record)

2. The Cuckoo Clock, *Grant-Schaefer*
   Slumber Song
   The Secret
   Old Chanticleer
   The Hungry Wind-mill
   (Double-faced record)

3. Songs of Our Native Birds

4. Sylvia Ballet (Pizzicato), *Delibes*
   Sylvia Ballet (March), *Delibes*
   (Double-faced record)

5. The Waltzing Doll, *Poldini*
   At Dawning, *Cadman*
   (Double-faced record)

6. Fedora Gavotte, *Lapitino*
   Idyll, *Lack*
   (Double-faced record)

7. Distant Voices, *Lemmoné*

8. Menuett, *Gluck*
   Menuett, *Mozart*
   Gavotte, *Mozart*
   Gavotte, *Gretry*
   (Double-faced record)

9. Nocturne in E Flat, Opus 9, No. 2, *Chopin*

10. At the Brook, *Boisdeffre*

Chapter II

SECOND GRADE LESSONS

Introductory Statement

It should always be kept in mind that the chief purpose of this Course is to create the love and intelligent enjoyment of music. The records have been chosen for the development of musical experience. The selections appeal to the child through the story which can readily be discovered in the music. The rhythm is well marked, and the melody simple. The music given here possesses elements of distinct permanent value which will lead the way to appreciation.

While in this grade the "meter sensing" is developed through gesture with music; and while the soprano voice, violin, piccolo, and cornet are heard as solo instruments and the chorus is introduced, yet these things must be done only incidentally—the emphasis being placed simply on "listening." The March and Minuet musical forms are presented (incidentally) in this grade. (See Chapter XI, page 105, and "Glossary and Index.")

Ten records of simple, descriptive, and imitative music are presented. School conditions differ so greatly that it is impossible to state just how many records should be taught in each month. In some schools it will be necessary to review and repeat more than in others, so the year's work is blocked out to cover the conditions of the average schoolroom. For schools that may wish to do more work than is provided in these selections, a list of ten supplementary records is given, following the last lesson of the grade.

The teacher's function is twofold: first, to play the records repeatedly, as her judgment dictates; second, to supplement them by story-telling, explanations, or questions. The pupil's part is to listen and absorb so that he may grow in musical consciousness.

To aid the teacher, suitable material for story-telling and like illustrative purposes is given, while explanations and questions for discussion are supplied in the natural sequence called forth by the music itself. To aid the pupils, various devices are suggested, such as rhythmic movements and other motor activities, dramatization, and story-telling.

The teacher of this grade should familiarize herself with the course as a whole, in order that its essential unity may be maintained and its cumulative effectiveness from grade to grade be realized. She should read carefully the "Suggestions to Teachers" at the beginning of the book so as to gain full knowledge of the methods to be employed.

The "Glossary and Index" (page 167) will be found a very helpful part of the book. In it are given the pronunciation of every difficult proper name, title, or musical term; translations of foreign expressions; definitions of musical terms and descriptions of instruments (when not given in the text); information about composers and artists; together with page references for the finding of any item.

I

The Postilion
Lullaby
Spanish Gypsy
The Linden Tree
Pull a Cherry
Nightingale
The Fire
See-Saw, Margery Daw
(Double-faced record)

We are to play we are at a concert. It will do us good to listen and enjoy these delightful little songs. After the concert is over, let us sing softly with record, using the syllable *la*.

CORRELATIVE SONGS

The Postilion

Song of the Soldier, in *First Book*, The Modern Music Reader
I'm a Soldier, in *Primer*, The Lyric Music Series
Soldier Boys, in *Book One*, The Progressive Music Course
Soldier Boys, in *The Song Book*, Bentley

Nightingale

Blue Bird, in *Songs About Birds*, Welles and Smeltzer

The Fire

The Fire, in *Primary Song Book*, Progressive Music Series
The Fireman, in *Songs of Our Street*, Terhune

See-Saw, Margery Daw

See-Saw, Margery Daw, in *First Year Music*, Hollis Dann Music Course
See-Saw, in *Carrington's Child Songs*

II

Cupid and the Butterfly, *d'Albert**

Encourage each child to express his idea of the music in some rhythmic way.

(*Play the record.*)

CORRELATIVE SONGS

The Butterfly, in *Songs of the Child World, No. 1*, Gaynor

Lovely Butterfly, in *Rhythmic Songs for Kindergarten and Primary Grades*, Gerrish-Jones

III

Marche Miniature, *Tschaikowsky*

†The toys of the Christmas tree have come to life, and are marching and dancing.

(*Play the record.*)

Have pupils find where the dolls are dancing; where the tin soldiers are marching; where the bells are ringing.

CORRELATIVE SONGS

Salute to the Flag, in *Songs of the Child World, No. 2*, Gaynor

Marching Song, in *Song Book No. II*, Churchill-Grindell

Soldier's March, in *First Year Music*, Hollis Dann Music Course

Marching Song, in *Songs for Little Children*, Gaynor

The Parade, in *Book One*, Progressive Music Series

*See Chapter XVI, page 129, for musical biographies, arranged alphabetically; see also "Glossary and Index" for pronunciations.

†This material is not to be read to the children. It furnishes the setting, which should be told by the teacher in the most interesting and dramatic way possible. Teachers should not make any reference to the composer or to the source of the music in this grade

IV

Anvil Chorus, from "Il Trovatore," *Verdi*

(*Play the record.*)

Is the music quick or slow? Light or heavy? Do you hear one voice or several? (This is called a chorus.) Tell pupils to indicate when the hammers strike the anvil. Who sings this song? (Blacksmiths.) Are they happy at their work? What is the measure? (Four part.) Let pupils keep time, striking nails on horseshoes, "playing blacksmith"; or, using pencils in the air, "playing xylophone."

CORRELATIVE SONGS

The Blacksmith, in *Songs for Little Children*, Gaynor
The Blacksmith, in *A Nursery Garland*, Cheatham
The Sturdy Blacksmith, in *Book Two*, The Progressive Music Series

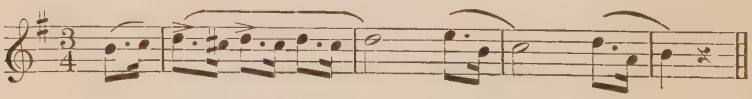
V

Minuet, *Beethoven*

A minuet is a French dance of long ago. Ask pupils to play they are at a concert and listen.

(*Play the record.*)

Encourage class to talk of the music. Call attention to the lightness, daintiness, grace. Have pupils sing softly with record, using syllable *la*.



What instrument sings this song?

CORRELATIVE SONGS

Dancing the Minuet, in *First Reader*, Lyric Music Series
Grandmother's Minuet, in *A Nursery Garland*, Cheatham

VI

Bugle Calls of United States Army

These calls are built on the intervals of the tonic chord.

What instrument is like a bugle? (Trumpet or huntsman's horn.) The bugle calls are for whom? Why are they used? Do the soldiers obey them?

(*Play the record.*)

Is the bugler in-doors or out-of-doors? When does the music tell you the bugle is near? When far away?

Have pupils find phrases that are repeated or echoed. Let them hum one of the simple calls and discover the syllables. Suggest to them that they "play bugle" with record.

CORRELATIVE SONGS

The Bugle, in *Primer*, Lyric Music Series

Our Flag Goes By, in *Rhythmic Songs for Kindergarten and Primary Grade*, Gerrish-Jones

VII

The Butterfly, *Bendix*

What kind of music would describe a butterfly? Would it be happy or sad? Heavy or dainty? Slow or fast? Would it tell of work or play?

(*Play the record.*)

Can you find the play tune? How many times do you hear it? Find another tune. Is it repeated? When does the butterfly light on a flower? When does he fly high?

Lead pupils to dramatize the story with the music.

CORRELATIVE SONGS

The Butterflies' Hide and Seek, in *Lilts and Lyrics*, Riley-Gaynor

The Butterfly and the Caterpillar, in *Second Reader*, The Lyric Music Series

CORRELATIVE SONGS (CONTINUED)

Lovely Butterfly, in *Rhythmic Songs for Kindergarten and Primary Grades*, Gerrish-Jones

VIII

The Wren, *Damare*

Talk of the wren. What kind of voice should sing his song, high or low?

In this record, the piccolo sings the song. Show pupils a picture of this instrument. (See Chapter XIV, page 113.)

(*Play the record.*)

Is the song sad or happy? How many times can you find it? Are the phrases long or short? Can you tell when the wren flies? When he eats? When he twitters?

CORRELATIVE SONGS

The House Wren, in *Songs About Birds*, Welles-Smeltzer
The Woodpecker, in *Primer*, The Modern Music Reader

IX

The Swan, *Saint-Saëns*
Melody in F, *Rubinstein*

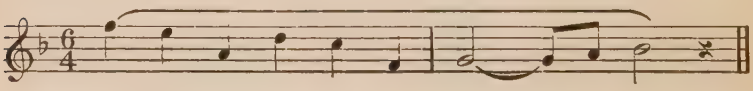
(Double-faced record)

The Swan. Where does the swan live? Is he clumsy and awkward, or graceful and stately?

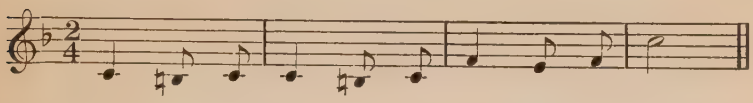
The cello sings this song.

(*Play the record.*)

Let us find where the swan raises his head; where he dips into the water; where we hear the waterfall. What is the principal tune? Have pupils sing softly with record, using the syllable *la.*



Melody in F. This music does not tell a story. Let us sit still and listen. How many different tunes can we find?



(*Play the record.*)

X

Minuet, *Porpora-Kreisler*

A minuet is a French dance of long ago.

(*Play the record.*)

Is the music fast or slow? Happy or sad? Graceful or clumsy? Can you march or dance to it?

Ask pupils to count the measure. How many different tunes are found? How many times is the first tune repeated?

CORRELATIVE SONG

Minuet, in *St. Nicholas Songs*

SUPPLEMENTARY LIST OF RECORDS

(For schools wishing to do more than is provided in Second Grade Lessons.)

1. Babes in Toyland (March of the Toys), *Herbert*
2. Hush, My Babe
   Happy Land
   Come, Thou Fount of Every Blessing
   Lullaby, from "Erminie"
   Birds in the Night
   (Double-faced record)
3. Narcissus, *Nevin*

4. Meditation, from "Thaïs," *Massenet*, or Simple Confession (Simple Aveu), *Thomé*
5. Comin' Thro' the Rye (Voice)
6. Gavotte in E Major, *Bach*
7. Whirlwind, *Krantz*
8. Valse Bluette, *Drigo*
9. In the Hall of the Mountain King, *Grieg*
10. Song of the Chimes (Cradle Song), *Wovrell*

Chapter III

THIRD GRADE LESSONS

Introductory Statement

It should always be kept in mind that the chief purpose of this Course is to create the love and intelligent enjoyment of music.

The records have been chosen for the development of musical experience. The selections appeal to the child through the story which can readily be discovered in the music. The rhythm is well marked, and the melody simple. The music given here possesses elements of distinct permanent value which will lead the way to appreciation.

The rhythmic, melodic, and meter sense is strengthened and further developed in this grade by the selections of music on the records. The soprano voice, violin, and cello are heard again as solo instruments, and the harp is introduced as a solo instrument.

The trio (violin, flute, and harp) and the quartet (violin, flute, cello, and harp) are presented in very simple combinations. These instruments are familiar as solo instruments, but their combination is the new feature. It will be noted that the four instruments have widely different tone qualities, thus making it easy for the pupil to distinguish each. (See Chapter XIV.)

In this grade the pupil will begin to "notice things" and ask questions, thus making it easy for the teacher to emphasize the important steps of development, without seeming to do so. She may at this time call attention to the musical forms (Gavotte, Waltz, Berceuse, Hymn, Folk Song, and Art Song) given. (See Chapter XI, page 105, and "Glossary and Index.")

Ten records of simple, descriptive, and imitative music are presented. School conditions differ so greatly that it is impossible to state just how many records should be taught in each month. In some schools it will be necessary to review and repeat more than in others, so the year's work is blocked out to cover the conditions of the average schoolroom. For schools that may wish to do more work than is provided in these selections, a list of ten supplementary records is given, following the last lesson of the grade.

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I

The Herd Girl's Dream

(*Play the record.*)

What kind of music is this? Slow or quick? What does it tell us? If it is a true picture of a dream, we call it a tone-picture. If it arouses the imagination, we call it imaginative music. Suppose we find the flute, violin, harp, and the bells. (See Chapter XIV, page 113.)

CORRELATIVE SONG

The Fairy of Dreams, in *Song Book No. III*, Churchill-Grindell

II

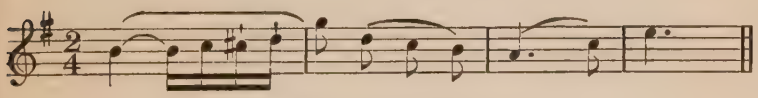
Spring Song, *Mendelssohn**
To a Water Lily, *MacDowell*

(Double-faced record)

(*Play "Spring Song" without giving title or comment.*)

Direct pupils to listen, that they may describe the pictures they discover in the music and find the title.

Why is this melody called a song without words? How many times do you hear the principal tune or theme? Ask the pupils to name the instrument. Let us sing softly with record, using the syllable *la*.



CORRELATIVE SONGS

Welcome Spring, in *Play-time Songs*, Riley-Gaynor

Easter Voices, in *Book Three*, The Eleanor Smith Music Course

The Pussy Willows, in *Book One*, Progressive Music Series

*See Chapter XVI, page 129 for musical biographies, arranged alphabetically; see also "Glossary and Index" for pronunciations.

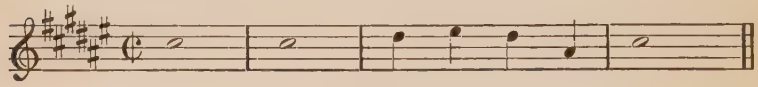
Awakening, in *Songs of the Child World, No. 2*, Riley-Gaynor

Springtime, in *Song Book No. II*, Churchill-Grindell

A Spring Love Story, in *Song Book No. II*, Churchill-Grindell

To a Water Lily. MacDowell gives us his idea of a water lily.

Where does a water lily grow? What kind of flower is it? What will the music express? (Perhaps it would be well to write on the board the descriptive words given by the pupils and, later, after hearing the music, let pupils decide which words are best fitted to the music.)



CORRELATIVE SONG

Water-Lilies, in *Songs of the Child World, No. 2*, Riley-Gaynor

III

Cavatina, *Raff*

Cavatina means "a simple little song."

Does this music say to march or to be quiet? Does it begin high or low? Have pupils find where the melody mounts up high; goes downward; also locate the sustained tones, and two tones played together. Ask them to name the instrument.

IV

Nutcracker Suite, *Tschaikowsky*

*This music was written to accompany a fairy ballet. The story is about a Christmas tree. Little Marie's gift is a silver nutcracker. At midnight she awakens and finds herself by the Christmas tree. The nutcracker has come to life and is

*This material is not to be read to the children. It furnishes the story, which should be told by the teacher in the most interesting and dramatic way possible. Teachers should not make any reference to the composer or to the source of the music in this grade.

chasing mice around the tree. The King Mouse fights the nutcracker and after a struggle almost overpowers him. Suddenly Marie throws her shoe at the King Mouse, and the nutcracker is victorious. He then changes to a fairy prince and takes Marie off to Jam Mountain, to the land of Sugar Plum Fairy.

(*Play the record.*)

Let us find the dances of the Chinese dolls and the toy-piper; the Arabian dance; the dance of the flowers (waltz). Let us name the instruments.

V

Holy Night
Christmas Selections
(Double-faced record)

By listening we shall enjoy these beautiful melodies. Let us find the tunes that are repeated.

(*Play the record.*)

In Holy Night, what is the first instrument? What instrument next picks up the melody? Which one last? Show pupils pictures of these instruments.

Have pupils sing softly with record, using syllable *la*.

CORRELATIVE SONGS

Holy Night, in *The Children's Hymnal*, Eleanor Smith

Here We Come A-Caroling, in *The Children's Hymnal*, Eleanor Smith

Christmas Carols, in *Primer*, Lyric Music Series

Far Away in Fairy-Land, in *Third Year Music*, Hollis Dann Music Course

VI

Cradle Song, *Brahms*
The Little Dustman, arranged by *Brahms*
(Double-faced record)

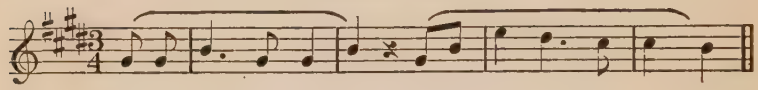
Without comment, lead pupils to discover the type of these songs, and also to know that cradle songs are smooth,

flowing, and sustained; that they have a rocking motion and always express love.

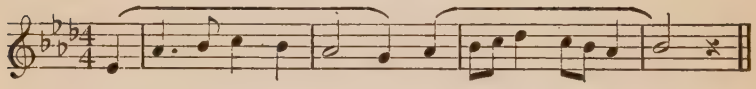
(*Play the record.*)

Have pupils sing softly with record, using syllable *la*.

CRADLE SONG



THE LITTLE DUSTMAN



CORRELATIVE SONGS

Cradle Song (*Brahms*), in *Teacher's Edition*, New Educational Music Course

The Little Dustman, in *Teacher's Edition*, New Educational Music Course

In the Tree, in *Fourth Year Music*, Hollis Dann Music Course

Rock-a-bye-Hush-a-bye, Little Papoose, in *Teacher's Manual, Vol. I*, Progressive Music Series

VII

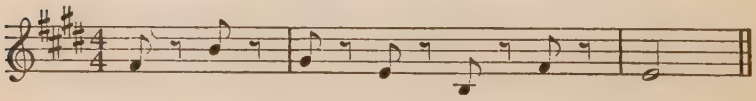
Gavotte, from "Mignon," *Thomas*

(*Play the record.*)

Is this music a lullaby, a march, or a dance? Is the Gavotte light and graceful, or is it rough and heavy? Do the dancers slide, or lift their feet? Lead pupils to find the smooth passages (legato); and to find the short, crisp passages (staccato).

How many tunes or themes can you discover? Which are repeated? What is the principal theme?

Have pupils sing softly with record, using syllable *la*.



CORRELATIVE SONG

The Gavotte, in *Fourth Year Music*, Hollis Dann Music Course

VIII

Blue Danube Waltz, *Johann Strauss*

(*Play the record.*)

Does the beauty lie in the melody, or in the rhythm, or in the combination of the two? Is it a smooth, gliding, graceful dance, or a rough, hopping one? How many different waltz themes can you find? What is the measure?

CORRELATIVE SONG

Swing Song, in *Teacher's Manual, Vol. I*, The Progressive Music Course

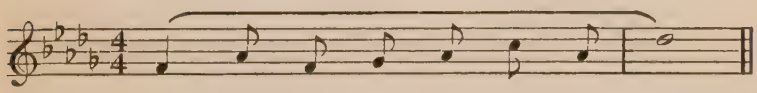
IX

Berceuse, from "Jocelyn," *Godard*

A berceuse is an instrumental lullaby.

(*Play the record.*)

What is the lullaby theme? How many times do you hear it? How is it sung, fast or slow? Loud or soft? Why? Who sings a lullaby? What must a lullaby express to lull the baby to sleep? Would this be a good song for a man's voice?



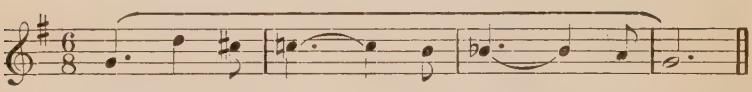
CORRELATIVE SONG

Tired Little Sunbeams, in *Songs of Our Street*, Terhune

X

The Evening Star, from "Tannhäuser," *Wagner*
The Last Rose of Summer, from "Martha," *Flotow*
(Double-faced record)

The cello sings to an evening star.
(*Play the record.*)



Read "The Last Rose of Summer," by Thomas Moore.
(*Play the record.*)
Have pupils sing softly with record, using syllable *la*.

CORRELATIVE SONG

The Last Rose of Summer, in *School Song Book* (Student's Edition)

SUPPLEMENTARY LIST OF RECORDS

(For schools wishing to do more than is provided in Third Grade Lessons.)

1. Polka Mazurka, *Strauss*
2. In Lilac Time (March), *Engelmann*
3. My Old Kentucky Home (Voice), *Foster*
4. Intermezzo, from "Cavalleria Rusticana," *Mascagni*
5. Gavotte, *Popper*
   Minuet, *Valensin*
   (Double-faced record)
6. Consolation (Harp), *Mendelssohn*
7. Rondino (Violin-Kreisler), *Beethoven*
8. Wynken, Blynken, and Nod, *Field-Paissiello*
9. American Patrol, *Meacham*
10. Serenata, *Moszkowski*
    Chant du Rossignol (Piccolo)
    (Double-faced record)

Chapter IV

FOURTH GRADE LESSONS

Introductory Statement

It should be kept in mind that the main purpose of this Course is to create the love and intelligent enjoyment of music.

If the work in the first three grades as here outlined has been carefully done, the pupils are ready for more definite study. Up to this time they have "learned to listen"; from now on they "listen to learn." The problem of this grade is to study simple forms through the selections of music chosen. During the preceding three grades the pupil has been unconsciously prepared for this study. The old Rondo form with three distinct themes, and many repetitions with no modification, is given first. Another problem of study for this grade is two-voice harmony, which is introduced in the Barcarolle through a duet for soprano and alto. Unconsciously the pupil has been prepared for this, also, through accompaniments. The musical sense is constantly stimulated. The soprano voice and flute and violin are continued as solo instruments, and the tenor voice is introduced. Indian tonality is also introduced. Among the musical forms presented in this grade are Rondo, Minuet, Serenade, and Barcarolle. (See Chapter XI, page 105, and "Glossary and Index.")

Ten records of simple, descriptive, and imitative music are presented in this grade. School conditions differ so greatly that it is impossible to state just how many records should be taught in each month. In some schools it will be necessary to review and repeat more than in others, so the year's work is blocked out to cover the conditions of the average schoolroom. For schools that may wish to do more work than is provided in these ten selections, a list of ten supplementary records is given, following the last lesson of the grade.

The teacher's function is twofold: first, to play the records repeatedly, as her judgment dictates; second, to supplement them by story-telling, explanations, or questions. The pupil's part is to listen and absorb so that he may grow in musical consciousness.

To aid the teacher, suitable material for story-telling and like illustrative purposes is given, while explanations and questions for discussion are supplied in the natural sequence called forth by the music itself. To aid the pupils, various devices are suggested for them to employ, such as rhythmic movements and other motor activities, dramatization, and story-telling.

The teacher of this grade should familiarize herself with the course as a whole, in order that its essential unity may be maintained and its cumulative effectiveness from grade to grade be realized. She should read carefully the "Suggestions to Teachers" at the beginning of the book so as to gain full knowledge of the methods to be employed.

The "Glossary and Index" (page 167) will be found a very helpful part of the book. In it are given the pronunciation of every difficult proper name, title, or musical term; translations of foreign expressions; definitions of musical terms and descriptions of instruments (when not given in the text); information about composers and artists; together with page references for the finding of any item.

I

Amaryllis

Minuet in G Major, *Paderewski**

(Double-faced record)

Amaryllis. †This is an old French Rondo, a dance form which developed from the old custom of singing rounds. Music is composed according to a definite form or structure. It can be compared to house-building. (See "Musical Forms," page 106.)

(*Play the record.*)

Have pupils find the three themes and mark them A, B, and C. Note their repetitions, lettering them as they occur; thus the form, AAAA, BB, AAAA, CCCC, BB, CC, AAAA. Notice that these three themes are repeated without change.

Why does music not consist of one theme repeated many times? (Too monotonous.) Why did the composer close with the main theme? (Because he wished to impress the principal thought and establish a sense of unity.) Unity and variety are necessary for good musical form.

To study the form of the old familiar folk songs will add interest. Pupils will readily letter the themes of "All Thro' the Night" (AABA) and "Old Folks at Home" (AABA).

CORRELATIVE SONGS

Old Folks at Home, in *First Reader*, The Lyric Music Series

All Thro' the Night, in *Teacher's Edition*, New Educational Music Course

Blue Bells of Scotland, in *Songs We Like to Sing*

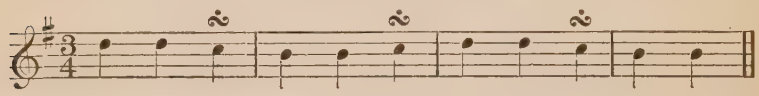
*See Chapter XVI, page 129, for musical biographies, arranged alphabetically; see also "Glossary and Index" for pronunciation.

†This material is not to be read to the children. It furnishes the setting, which should be given by the teacher in the most interesting way possible.

Minuet. Paderewski wrote this composition in the style of the old court dance to prove that he could write music in the old way as well as the new.

(*Play the record.*)

Lead pupils to discover the rhythm, and the repetition of the opening theme. Have them sing softly with record, using syllable *la.*



II

Serenade, *Pierné*
To a Wild Rose, *MacDowell*

(Double-faced record)

Serenade. A serenade is a love song played or sung in the open air at night under a lady's window. Call attention of pupils to the little bit of music heard before the song. (Introduction.)

(*Play the record.*)

Is the serenade bright and lively, or smooth, quiet, and restful? What instrument sings it?

Ask pupils to note the rhythm; the accompaniment. The accompaniment imitates what instrument? (Guitar.) Let us find the trill.

To a Wild Rose. At what time of year do wild roses bloom? Where do we find them? Can you name three ways to tell a story? (Books, pictures, and music.) Mr. MacDowell told his story of a wild rose in music by means of this piano composition.

(*Play the record.*)

What is the character of the music? (It is simple, tender, and beautiful because the wild rose itself is a simple, beautiful flower that has only a few petals and a delicate perfume.)

Let pupils find the principal theme, and note its repetitions. Sing softly with record, using the syllable *la*.

Find the phrase that brings to mind a tangle of vines. (Succession of chords.) Which is stronger, melody or rhythm?

CORRELATIVE SONGS

Wild Roses, in *Book Two*, Art Song Cycle, Miessner

Two Little Roses, in *Second Year Music*, Hollis Dann Music Course

III

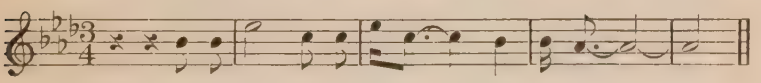
From the Land of the Sky-Blue Water, *Cadman*

Mr. Cadman took an Indian love song as his theme and gave it a modern setting, using his own harmony and interpretation.

Lead pupils to talk of the life and customs of the early Indians.

(*Play the record.*)

Encourage pupils to find the Indian theme; call their attention to the difference in feeling and tonality. (The Indian scale is built on five tones, 6 1 2 3 5. Have class sing this scale over and over, and compare it with ours.) Let pupils discover melody direction, short phrases, repetitions; rhythm, flowing like water. Which is the more striking, rhythm or melody? Ask them to notice that the words fit the music.



CORRELATIVE SONGS

My Little Owlet, in *First Reader*, Lyric Music Series

I'd Like to Be an Indian Brave, in *Child Songs*, O'Sheridan-Macgowan

Indian Songs, in *Teacher's Manual, Vol. I*, The Progressive Music Series

IV

Spinning Song, *Mendelssohn* or Spinning Song, *Spindler*

Talk of the spinning wheel used in the Colonial period, and introduce a picture. Why do we not have spinning wheels today?

(*Play the record.*)

How does the melody move, in straight or curved lines? What do you suppose it imitates? (Spinning.) Have pupils raise hands when the flax breaks. (Music stops suddenly.) Let them find patterns that are alike, phrases where the spinner uses two threads. (Two tones played at once.) Indicate when the wheel runs down. Name the solo instrument. (Show pupils a flute or a picture of one; see page 118.)

Are the phrases long or short? Why? (Breath.) Require pupils to discover very high and very low tones. (This shows the range of the flute.)

What kind of music is it? (Imitative.) We call it a tone poem because the music pictures or describes spinning. When people sing at their work, it shows that they love it.

CORRELATIVE SONG

Spinning Song, in *First Reader*, The Lyric Music Series

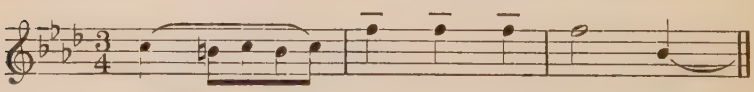
V

Scarf Dance, *Chaminade*

What is a scarf dance? This music is often played as a piano solo, but sometimes it accompanies a dance.

(*Play the record.*)

What is the style? The rhythm? What must dance music emphasize? Why? What is the solo instrument?



Tell pupils a brief, interesting story of the evolution of the piano: Five hundred years ago, a small piano without

legs, called a clavichord, was carried around from room to room and placed on a table. From this, the modern piano was developed. (See "Development of Music," page 105.)

VI

Lo, Here the Gentle Lark, *Shakespeare-Bishop*

Lo, here the gentle lark, weary of rest,
From his moist cabinet mounts up on high
And wakes the morning, from whose silver breast
The sun ariseth in his majesty,
Who doth the world so gloriously behold
That cedar-tops and hills seem burnished gold.

Show pupils Jules Breton's picture "The Song of the Lark." (*Play the record.*)

Discuss with pupils the character of the music. What kind of voice? What instrument imitates the lark? Lead them to find duet passages; trills; cadenzas (ornamental frills); imitative phrases; accompaniment. Draw from pupils the contrast between this song and "Home, Sweet Home."

CORRELATIVE SONG

The Lark, in *Song Book No. III*, Churchill-Grindell

VII

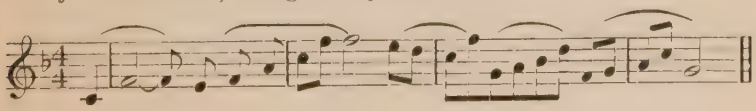
Träumerei, *Schumann*
Minuet, *Boccherini*

(Double-faced record)

(*Play "Träumerei."*)

How does the music make you feel? What title would you choose for it? (The word *träumerei* means "dreaming.") Have pupils notice that there is but one melody; the contrast is made by the change of key.

Lead pupils to name the instruments. Ask them to sing softly with record, using the syllable *la*.



CORRELATIVE SONGS

Pleasant Dreams, in *Second Reader*, The Lyric Music Series

The Dream Peddler, in *Book Two*, The Progressive Music Course

Over the Bye-Low Sea, in *Nature Songs and Lullabies*, Badlam-Bullard

The Sandman, in *Book Two*, The Progressive Music Series

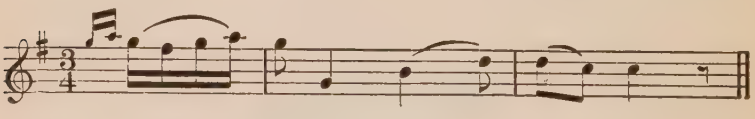
(*Play "Minuet."*)

Lead pupils to contrast the minuet with "Träumerei." What does a minuet suggest? What kind of dance is it? (Simple, dainty, graceful, dignified.)

The minuet was danced by our great-grandfathers and great-grandmothers in Washington's time, when the ladies powdered their hair, wore hoop skirts and trains, and the men wore knee-breeches and low shoes with buckles. It was the age of chivalry and grace.

Interest pupils in finding where the dancers might bow. Have them notice that the music is not accented in the usual manner. (A change in accent is called syncopation.) Is the music smooth and flowing (legato) or short and crisp (staccato)?

Ask pupils to sing the principal theme with the record, using the syllable *la*.



How many times can it be heard?

VIII

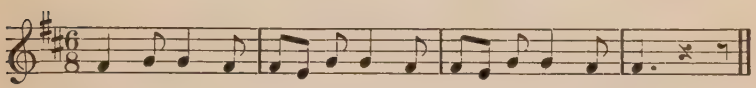
Barcarolle, from "Tales of Hoffman," *Offenbach*

The quiet and calm melody suggests a perfect moonlight night. The flowing rhythm in six-part measure makes us think of water.

Call the attention of pupils to the two-voice harmony, the distinctive qualities of the soprano and alto voices, the blending and the balance of parts.

(*Play the record.*)

Ask them to sing softly with record, using the syllable *la.*



What is a barcarolle? (A boat song.) What must a barcarolle express? (Joy and the rocking motion of a boat.)

CORRELATIVE SONGS

Boating, in *Second Reader*, New Educational Music Course

Boating, in *Second Reader*, The Lyric Music Series

In the Canoe, in *Intermediate Song Reader*, New Educational Music Course

IX

To Spring, *Grieg*

The title gives the clue to the character of the music. What would you expect it to express?

(*Play the record.*)

Have pupils find the story of springtime. Which is the more prominent, melody or rhythm?

CORRELATIVE SONGS

Trillium, in *Book Two*, Art Song Cycle, Miessner

Spring Song (Chopin), in *Teacher's Edition*, New Educational Music Course

Pussy Willow, in *Book Three*, The Eleanor Smith Music Course

The First Tulip (Canon), in *First Reader*, Lyric Music Series

Down Among the Clover (Canon), in *A Book of Children's Song*, Weidig

X

Boat Song, *Moses-Ware*
Joy of the Morning, *Markham-Ware*
(Double-faced record)

Talk of the melodies with pupils; the rhythms; accompaniments. Ask them to notice that words and music express the same idea. This is a test of a good song. We call this type of song an art song.

CORRELATIVE SONG

The Tree-Top Mornings, in *Book Three*, The Progressive Music Series

SUPPLEMENTARY LIST OF RECORDS

(For schools wishing to do more than is provided in Fourth Grade Lessons.)

1. All Thro' the Night, *Boulton*
   Bonnie Sweet Bessie, *Gunster*
   (Double-faced record)
2. Songs of Ireland
   Songs of Scotland
   (Double-faced record)
3. Marche Militaire (Piano), *Schubert*
4. Menuett, *Handel*
5. On Wings of Song (Violin-Heifetz), *Mendelssohn*
6. Carmena (Voice), *Walton-Wilson*
7. Concerto for Harp and Flute, *Mozart*
8. Come Where My Love Lies Dreaming (McCormack and Chorus), *Foster*
9. Air for G String, *Bach*
10. Carry Me Back to Old Virginny, *Bland*

Chapter V

FIFTH GRADE LESSONS

Introductory Statement

It should always be kept in mind that the main purpose of this course is to create the love and intelligent enjoyment of music.

A vocal duet for soprano and alto voices and a piano solo continue our introductory acquaintance with harmony. While the orchestra has been heard through the preceding grades, little or no attention has been drawn to its component parts. Now we continue the harmony appreciation by becoming acquainted with the stringed instruments as a choir. To do this the tone qualities of the violin, viola, cello, and double-bass are exemplified, first as solo voices and then through various combinations. The study of the string family is the problem of this grade. The instrumental trio (violin, flute, and harp) is heard again. The pupils will now have facility enough to discover many instruments in the full orchestra. Indian music is presented again, which gives a further opportunity for the discussion of "tonality." The musical forms given are March, Serenade, Aria, and Folk Song. (See Chapter XI, page 105, and "Glossary and Index.")

Ten records of simple, descriptive, and imitative music are presented. School conditions differ so greatly that it is impossible to state just how many records should be taught in each month. In some schools it will be necessary to review and repeat more than in others, so the year's work is blocked out to cover the conditions of the average schoolroom. For schools that may wish to do more work than is provided in these selections, a list of ten supplementary records is given, following the last lesson of the grade.

The teacher's function is twofold: first, to play the records repeatedly, as her judgment dictates; second, to supplement

them by story-telling, explanations, or questions. The pupil's part is to listen and absorb so that he may grow in musical consciousness.

To aid the teacher, suitable material for story-telling and like illustrative purposes is given, while explanations and questions for discussion are supplied in the natural sequence called forth by the music itself.

The teacher of this grade should familiarize herself with the course as a whole, in order that its essential unity may be maintained and its cumulative effectiveness from grade to grade be realized. She should read carefully the "Suggestions to Teachers" at the beginning of the book so as to gain full knowledge of the methods to be employed.

The "Glossary and Index" (page 167) will be found a very helpful part of the book. It may be consulted for pronunciations, translations, definitions, etc.

I

Quartet for Strings, *Rubinstein*
Drink to Me Only with Thine Eyes

(Double-faced record, entitled "Instruments of the Orchestra. Part I, Strings")*

†The air of "Drink to Me Only with Thine Eyes" is from an old English folk song. The words are by Ben Jonson.

Ask pupils to listen for the four voices; the first violin, second violin, viola, and cello. Lead them to compare voices and show them a picture of each instrument. (See Chapter XIV.) Define *quartet; folk tune.*

Pupils may sing melody with record, using syllable *la.* They should notice that the song lies almost entirely within the first five tones of the major scale. Let them discover the form (AABA).

CORRELATIVE SONGS

Loch Lomond, in *Songs We Like to Sing*
Annie Laurie, in *Songs We Like to Sing*
I've Been Roaming, in *Junior Laurel Songs*
The Mystic Number, in *The Lyric Song Book*
Carry Me Back to Old Virginny, in *Junior Laurel Songs*
My Old Kentucky Home, in *Good-Night Songs We Like to Sing*

II

Salut d'Amour, *Elgar* ‡

Salut d'Amour means "Love's Greeting."

(*Play the record.*)

What is the character of the music? How many themes can you find? Which are repeated? How many instruments?

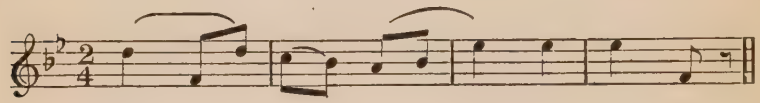
*See Chapter XIV, "Instruments of the Orchestra," page 113.

†This material is not to be read to the pupils. It furnishes the setting, which should be told by the teacher in the most interesting way possible.

‡See Chapter XVI, page 129, for musical biographies; see also "Glossary and Index" for pronunciation.

Discover various instruments and raise hands when you notice that one instrument finishes a theme and another picks it up.

What instrument sings the first melody? Second melody? Third melody? Have pupils describe this serenade. (Simple, beautiful, melodic, tender, sentimental.) Sing with record, using syllable *la*.



CORRELATIVE SONG

Pippa Passes, in *Book Three*, The Progressive Music Series

III

From an Indian Lodge, *MacDowell*

Discuss with pupils the American Indians; character of people; lack of education; musical instruments, and how obtained; source of melodies.

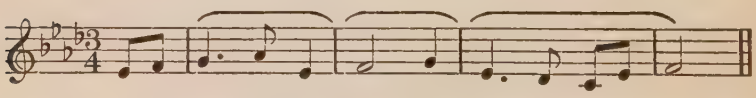
MacDowell took an Indian theme and elaborated it, using modern harmonies.

Indian music is built upon a scale which has only five tones, 6 1 2 3 5. Let us compare it with our scale.

(*Play the record.*)

Let us find the introduction. (Chords.) Who wrote these? (MacDowell. The Indians knew nothing of harmony.) How are these chords played? (Strongly, broadly.) What is the character of the music? (Weird, savage, primitive.)

Let us find the Indian theme; hum it:



How many times is it repeated? Suppose we discover and name the instruments. (Flute, drum, cymbals.) What do

you notice about the rhythm? Which is stronger, melody or rhythm? What can you say about the phrases? (Short and often repeated.)

CORRELATIVE SONGS

Wah-Wah-Tay-See, in *First Reader*, The Lyric Music Series
The Indian Chief, in *Third Reader*, The Lyric Music Series

IV

By the Weeping Waters, *Lieurance*
Aōōah
Her Blanket
(Double-faced record)

By the Weeping Waters. *This record is based on the following Indian legend: Two Indian tribes had a battle. The Chippewas tried to cross over a waterfall in Minnesota but were killed. The Indians believe that the waterfall began mourning and has kept it up ever since. Today, if an Indian of note passes away, the Chippewa squaws go to the waterfall and mourn at the sound of the weeping waters.

(*Play the record.*)

Discuss with pupils the character of the music. Have them find the Indian flute themes.

Aōōah. To the Indian the word means "pretty leaf." This is a Pueblo Indian love song.

Have the pupils note that the Indian uses the flute for his love calls.

(*Play the record.*)

Her Blanket. This selection is a Navajo Indian song. The Navajo grandmother weaves a blanket, in which she tells the story of her life and the lives of her family.

(*Play the record.*)

*This material is not to be read to the children. It furnishes the story, which should be told by the teacher in the most interesting and dramatic way possible.

V

Pomp and Circumstance, *Elgar*

This march was first performed at the coronation of King Edward VII, and at once became popular.

Draw from the class the meaning of the title "Pomp and Circumstance."

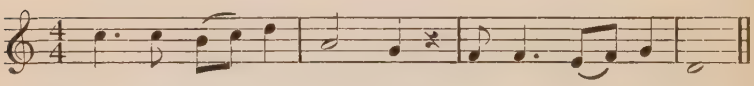
(*Play the record.*)

Have pupils name the style. (March.)

Can you discover the first theme? What do you think the composer had in mind when he wrote this theme? (Soldiers.) How does it begin? What is the song melody? This theme refers to what? (Soldiers, people, or country?)

Words have been written for this melody and they are sung in England today as an unofficial national anthem.

Let us hum the song theme.



CORRELATIVE SONGS

When the Regiment Goes Marching By, in *Lilts and Lyrics*

Marching Song, in *Sixth Year Music,* Hollis Dann Music Course

The Postilion, in *Book Three,* The Eleanor Smith Music Course

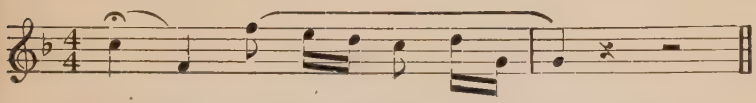
VI

Angels Ever Bright and Fair, *Handel*

(*Play the record.*)

What is the character of the music? (Sacred.) Is it light and dainty, or strong and grand? Which is the stronger, melody or rhythm? Invite pupils to describe the voice and the manner of singing; to notice the enunciation, phrasing,

interpretation, and the accompaniment. Ask them to hum with record.



What is an oratorio? (A Bible story set to music without costumes, scenery, or action.)

VII

The Fountain, *Zabel*

Encourage pupils to tell of fountains they have seen, and anticipate what the music should be. (Perhaps it would be well to write on the board descriptive words given by pupils and after playing the record, let them decide which words best fit the music.)

This is an example of program music because it describes or pictures something.

(*Play the record.*)

CORRELATIVE SONGS

The Fountain, in *First Reader*, New Educational Music Course

Flow Gently, Sweet Afton, in *School Song Book* (Student's Edition)

VIII

Over Hill, Over Dale, *Shakespeare-Mendelssohn*
Summer Now Hath Come Among Us, *Pinsuti*

(Double-faced record)

Over Hill, Over Dale. This charming song is from Shakespeare's *Midsummer Night's Dream.*

(*Play the record.*)

Have pupils notice the characteristic style (gay, happy, light, tripping, like a fairy revel); discover trio; listen for evenly balanced voices and blending; find the solo; describe it

(smooth, graceful, and beautiful). Lead them to notice the pronunciation, the story, the interpretation, and the accompaniment.

CORRELATIVE SONGS

The Friendly Breeze, in *Songs of the Grass Folk*
A Song of Nature, in *The Song Year Book*
The Singaway Bird, in *St. Nicholas Songs*

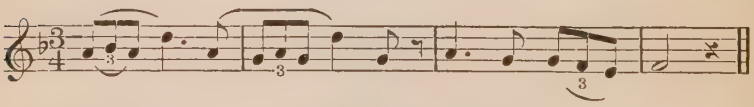
(*Play "Summer Now Hath Come Among Us."*)
What is the character of the music? (Bright, cheerful, happy.) How many parts? What is the harmony? (Thirds.) What are the voices? Which is more pronounced, rhythm or melody?

IX

Serenade, *Schubert*
Serenade, *Titl*
(Double-faced record)

These two serenades are beautifully played by the Neapolitan Trio.

Lead pupils to discover that the violin plays the theme first, that the flute then takes it up, and that the harp supplies the harmony. Invite them to describe the melody. (Beautiful, graceful.)



Schubert's Serenade was originally a song and was supposed to be sung by a lover beneath his lady's window.
(*Play the record.*)

CORRELATIVE SONGS

Serenade (Schubert), in *The Laurel Music Reader*
Serenade, in *Standard Songs and Choruses*, MacConnell

X

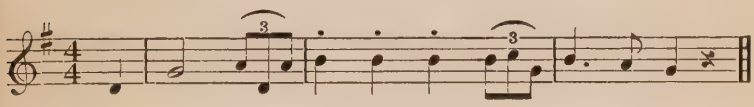
Grand March, from "Aïda," *Verdi*

The story of this opera is laid in the time of a war 4000 years ago between the Egyptians, the most civilized people of Africa, and the savage tribe of Ethiopians. This march is played when the Captain of the Egyptian army returns victorious, bringing the Ethiopian King and other prisoners.

(*Play the record.*)

What do you hear in the music? (The ring of victory.)

Lead pupils to discover the style. (A military march.) Which is stronger, rhythm, melody, or harmony? Let them find and name the prominent instruments; discover principal theme.



Hum with record.

CORRELATIVE SONGS

Soldiers, in *Second Reader*, The Lyric Music Series
A Soldier's Life, in *Songs That Never Grow Old*

SUPPLEMENTARY LIST OF RECORDS

(For schools wishing to do more than is provided in Fifth Grade Lessons.)

1. Invitation to the Waltz, *Weber*
2. Quartet in D Major (Menuet), (Flonzaley Quartet), *Mozart*
3. Medicine Song
   White Dog Song
   Grass Dance
   (Double-faced record)

4. Dagger Dance, from "Natoma," *Herbert*
5. Welcome, Pretty Primrose (Vocal duet), *Pinsuti*
6. The Flatterer (Piano), *Chaminade*
7. Swedish Wedding March, *Soderman*
   Spinning Song, *Mendelssohn*
   (Double-faced record)
8. The Minstrel Boy (Voice)
9. At the Brook, *Boisdeffre*
10. Home to Our Mountains, from "Il Trovatore" (Vocal duet), *Verdi*

Chapter VI

SIXTH GRADE LESSONS

Introductory Statement

It should always be kept in mind that the main purpose of this Course is to create the love and intelligent enjoyment of music. In the preceding grade the intensive listening was directed to a recognition of the various instruments of the string family and their combinations. In this grade the same process is continued for the woodwind family (flute, oboe, clarinet, bassoon) and the brass family (trumpet, trombone, French horn, and tuba).* These families are the problem of this grade. A vocal trio for ladies' voices and a mixed chorus are introduced. The musical forms given are Overture, Nocturne, Serenade, Intermezzo, Ballad, and Folk Song. (See Chapter XI, page 105, and "Glossary and Index.")

Ten records of descriptive and imitative music are presented in this grade. School conditions differ so greatly that it is impossible to state just how many records should be taught in each month. In some schools it will be necessary to review and repeat more than in others, so the year's work is blocked out to cover the conditions of the average schoolroom. For schools that may wish to do more work than is provided in these selections, a list of ten supplementary records is given, following the last lesson of the grade.

The teacher's function is twofold: first, to play the records repeatedly, as her judgment dictates; second, to supplement them by story-telling, explanations, or questions. The pupil's part is to listen and absorb, so that he may grow in musical consciousness.

*It is advisable to have the instruments described and played by a musician whenever possible. Attendance at orchestra concerts is much to be desired at this time. (See Chapter XIV, page 113, for pictures of instruments.)

To aid the teacher, suitable material for story-telling and like illustrative purposes is given, while explanations and questions for discussion are supplied in the natural sequence called forth by the music itself.

The teacher of this grade should familiarize herself with the course as a whole, in order that its essential unity may be maintained and its cumulative effectiveness from grade to grade be realized. She should read carefully the "Suggestions to Teachers" at the beginning of the book so as to gain full knowledge of the methods to be employed.

The "Glossary and Index" (page 167) will be found a very helpful part of the book. It may be consulted for pronunciations, translations, definitions, etc.

I

Overture, from "William Tell," *Rossini*

(Continuation of Fifth Grade Lessons. Double-faced record entitled "Instruments of the Orchestra.' Part II, Woodwind; Part III, Brass")*

†"William Tell" is a story of the Swiss Revolution of 1207. The Austrian Governor ordered that a cap be elevated on a pole, and demanded that all passers-by bow to it. When the Swiss patriot William Tell refused to comply with this demand, he was ordered to shoot an arrow through an apple on the head of his young son. If he failed, he was to be put to death. Tell performed the difficult feat without injury to his son, and then told the governor that, had he failed, he had in reserve another arrow with which to kill him. The tyrant became enraged and sentenced Tell to death, but the Swiss flew to arms and defeated the Austrians, thus making Switzerland independent, and the first republic.

The Swiss people have such a strong love for their homeland that the government prohibited their folk songs being sung within the military line when the soldiers were on duty in other countries during the World War. Swiss soldiers are brave and efficient but they have been known to desert their posts of duty and return home because of homesickness.

An overture is an orchestral introduction to an opera; it introduces themes from the various acts and thus prepares one for the coming play.

This overture is described as a symphony in four parts.

"*Part I. Dawn.*" Encourage the pupils to find the climbing theme which tells that the sun is gradually lifting the curtain of night. Let them name the instrument. (Cello.) Find the folk tune. What does it signify? (Peasants are up and going to their work.) Find the warning of the approaching storm. (Kettle-drums.) Discover when the sun is up. (Closing theme ending on a high tone.)

*See Instruments of the Orchestra, page 113.

†This material is not to be read to the pupils. It furnishes the setting, which should be given by the teacher in the most interesting way possible.

"Part II. The Storm." What is the character of this music? (Descriptive.) What instrument pictures the wind? (Violin.) The lightning? (Piccolo.) The thunder? (Drum.) Why is the whole orchestra used? (To show the fury of the storm.) Can you find the shepherd's horn? (Each herdsman has a particular call for his cattle.) Why do you suppose he blows his horn at this time? What places this story in Switzerland? (Alpine calls.)

"Part III. The Calm." This music is called national because it gives the different folk tunes of the various clans.

What instrument plays the first theme? (Oboe.) What imitates it in another tone color? (Flute.) What is the next instrument that picks it up? (Oboe.) What next? (Flute.) Do you notice the blending of these two instruments? Can you find the English horn solo? (Song of the herdsman.) What instrument imitates the birds? What does their music express? (The end of the storm.) Ask pupils to find the place where the various clans are uniting in one effort to make a republic of their country. What is a republic?

"Part IV. Finale." In this part the thought brought out is the insurrection against oppression, struggle for independence, and final victory.

What instruments give the call to arms? (Trumpets.) Can you locate and name the different instruments that represent the various clans? Why do you think the soldiers are marching? What do we hear in the closing theme? (Victory and rejoicing.)

Have the pupils define an opera; an overture (page 67).

CORRELATIVE SONGS

All Nature Hails the Day, in *Teacher's Edition*, New Educational Music Reader

Song of the Shepherd, in *Number 4*, Silver Song Series

On the Mountain Height, in *Junior Laurel Songs* (Student's Edition)

A Morning Song, in *Book Three*, The Progressive Music Series

The Flower of Liberty, in *The Laurel Music Reader*

The Swiss Battle Song, in *Lake High School Song Book*

II

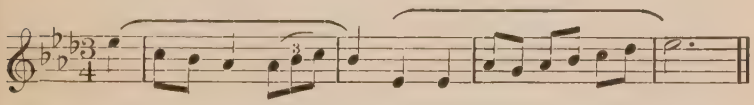
The Lass with the Delicate Air, *Arne* *

Young Molly who lives at the foot of the hill,
Whose fame every virgin with envy doth fill,
Of beauty is blest with so ample a share
Men call her the lass with the delicate air,
With a delicate air, men call her the lass with the delicate air.

One evening last May as I traversed the grove
In thoughtless retirement, not dreaming of love,
I chanced to espy the gay nymph, I declare,
And really she had a most delicate air,
A most delicate air, and really she had a most delicate air.

By a murmuring brook on a green mossy bed,
A chaplet composing, the fair one was laid.
Surprised and transported I could not forbear
With rapture to gaze on her delicate air,
On her delicate air, with rapture to gaze on her delicate air.

Lead pupils to describe this beautiful ballad. (A ballad is a song that tells a story.) The type of voice is called a lyric soprano. Ask them to notice the interpretation and the accompaniment.



CORRELATIVE SONGS

The Lass with the Delicate Air, in *Junior Laurel Songs* (Student's Edition)

Who Is Sylvia? in *The Laurel Song Book*

Florian's Song, in *Book Three*, The Progressive Music Series

*See Chapter XVI, page 129, for musical biographies, arranged alphabetically; see also "Glossary and Index" for pronunciations.

On Wings of Song, in *Book Three*, The Progressive Music Series

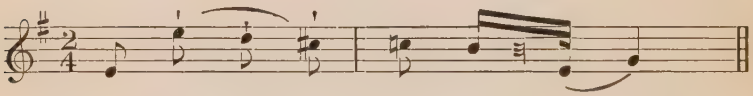
Welcome, Pretty Primrose, in *Third Reader*, New Educational Music Course

Voices of the Wood, in *The Lake High School Song Book*

III

Elégie, *Massenet*

An elégie is a song of mourning. What is the effect of the music? Lead the pupils to notice the beauty of tone, the smoothness and tenderness of the melody, and the quality of both voice and intrument. Invite them to hum the principal theme.



CORRELATIVE SONGS

The Lost Chord, in *The Laurel Music Reader*

Peace, in *Third Reader*, New Educational Music Reader

IV

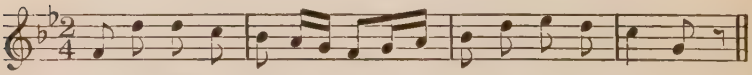
Souvenir de Moscow, *Wieniawski*

Why do you suppose the composer named this selection "Souvenir de Moscow"?

(*Play the introductory theme.*)

This is the "Red Sarafan," a famous folk song of Russia. It was declared national and placed upon Imperial programs.

Have pupils hum with the record.



(*Continue the record.*)

Lead pupils to find the heavy chords, the variations; cadenzas (ornamental frills); also the underlying theme

throughout. Name the solo instrument and the instrument that plays the accompaniment.

Is the composition easy or difficult? What must the player possess? (Technique.) Let the pupils give their explanations of technique.

What do you notice about the range of the violin? Find two tones played at once. (Double stopping.)

Ask the class to name some Polish composers; to name a famous Polish musician who gave up his art to serve his country during the World War. What part has this musician played in the world of music?

CORRELATIVE SONGS

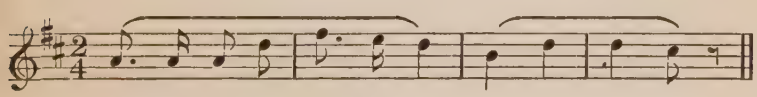
The Red Sarafan, in *Assembly Song Book*
A Dancing Song, in *The Lyric Song Book*

V

Lift Thine Eyes, from "Elijah," *Mendelssohn*

(*Play the record.*)

Lead pupils to discuss the style and to observe that this is an unaccompanied trio for ladies' voices. Call their attention to the blending of voices and to the interpretation. Would this be a good selection for men's voices? Why not? What is an oratorio? (A Bible story set to music without costumes, scenery, or action.)



CORRELATIVE SONGS

Lift Thine Eyes, in *Third Reader*, The Lyric Music Series
Hear Us, O Father, in *Junior Laurel Songs*

VI

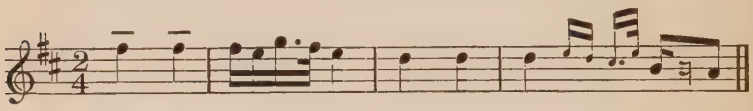
Serenade, *Moszkowski*

What is a serenade? In what countries are serenades popular? (Spain, Italy, and Mexico.) Why? What instruments are generally used? (Guitar and mandolin.) Why? How are these instruments played? (Plucked by the fingers.)

(*Play the record.*)

What is the characteristic style? What instrument carries the melody? What the alto? Can you find the principal theme? How many other themes? Can you discover repetitions. What is the voice?

Discuss with the pupils the interpretation.



CORRELATIVE SONG

In Old Madrid, in *School Song Book* (Student's Edition)

VII

Intermezzo, from "A Midsummer Night's Dream," *Mendelssohn*
Nocturne, from "A Midsummer Night's Dream, *Mendelssohn*

(Double-faced record)

These selections are incidental music to accompany Shakespeare's play, *A Midsummer Night's Dream.*

An intermezzo is a short musical composition introduced between the acts of a play or an opera.

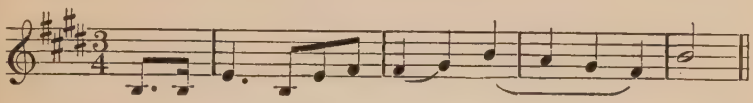
Hermia finds her lover, Lysander, gone. She seeks him everywhere and loses her way in the woods.

(*Play "Intermezzo."*)

Ask pupils to notice the breathless haste and anxiety in the music; the many woodland voices; the monotonous tone which tells of the senseless talking of Bottom, the donkey in the play.

Can you find the dance of the comical tradesmen? What instrument plays it? (Bassoon.) To what choir does it

belong? (Woodwind.) The bassoon is often used to express comedy. It is called the clown of the orchestra.



CORRELATIVE SONGS

It Was a Lover and His Lass, in *Book Three,* The Progressive Music Series

Hymn to the Stars, in *Junior Laurel Songs*

Nocturne. A nocturne is a night piece of a quiet, dreamy, romantic character.

The lovers, exhausted from the long search, lie asleep in the woods. The fairy Puck pours a potion into their eyes which will cause them to be happily united again. During this scene the "Nocturne" is played.

(*Play "Nocturne."*)

Ask pupils to notice the beautiful solo played by the French horn. Hum with record.

VIII

Songs of the Past, *Neapolitan Favorites*
Songs of the Past, *Spanish Ballads*

(Double-faced record)

Have pupils locate Italy and Naples. Discuss with them the country, the two principal seaports, and note that Italy, being a peninsula, is famous for its barcarolles, or boat songs. The people are happy and care-free; they love music, and make it a part of their daily life. They are very dramatic, singing their songs with natural expression. Italy has always led the world in art. It is the home of the opera and the oratorio, and of the two most important instruments, the piano and the violin. (See "Musical Nations," page 123.)

Santa Lucia. The boatman of Naples sings this folk song in honor of his patron saint, St. Lucia. Lead the pupils to discover the form (AABB).

Funiculi-Funicula (*Denza*). The word *funiculus* means "rope" or "cord." In 1880 humorous words to celebrate the opening of the Funicula railway to the summit of Mt. Vesuvius were written for this music.

It is interesting to know that this song won the prize offered by the Italian government for the best popular song of the year.

Maria Mari. This song tells of the beautiful young Italian girl. Notice the voice. (Baritone.)

O Sole Mio. This song describes the beautiful sunny climate of Italy.

All of these are songs of the common people.

CORRELATIVE SONGS

Santa Lucia, in *Second Reader*, New Educational Music Course

Merry Life (Funiculi-Funicula), in *The Laurel Song Book*

O Sole Mio (Sheet Music)

Come, Dance with Me, in *Book Three*, The Progressive Music Series

Naples, in *Book Three*, The Progressive Music Series

Songs of the Past. Have pupils locate Spain and discuss with them the country and people. In the far removed mountain districts of the North, the peasants cling to their old folk songs, while in the South, the music shows the strong oriental influence of the Moors.

This fast waltz rhythm (♪. ♪ ♪ ♪) is frequently found in Spanish music. Invite pupils to name the national instruments. See "Musical Nations," page 126.

Many Spanish folk songs are dance songs, which show the Spaniard's love of the dance. There are many gypsies in Spain—thus the gypsy influence is shown in "La Gitana." "La Golondrina" (the swallow) is very popular in Mexico as well as in Spain. (See "Folk Songs," page 108.)

CORRELATIVE SONGS

O Swallow Swift, in *Junior Laurel Songs*

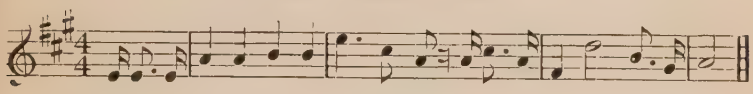
Mandolin Song, in *Book Three*, Progressive Music Series

IX

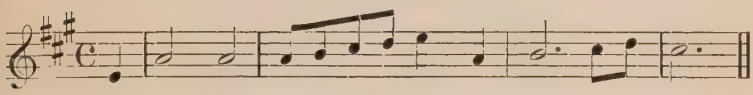
National Airs of the Allies

Draw from the class the titles of the Airs as they are played and associate them with their countries. Teacher should write the titles on the board; also the main theme of each.

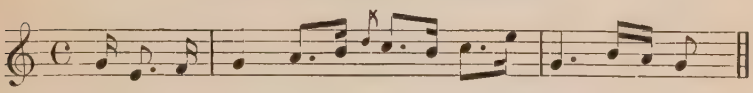
THE MARSEILLAISE



RULE BRITANNIA



NATIONAL HYMN OF BELGIUM



Hum with the record.

National Airs have been written spontaneously during crises in the history of nations. They reflect not only the ideas of the common people, but also military and religious influences. (It would be well to discuss with pupils at this time the incidents that inspired "The Star-Spangled Banner," "America," and "The Battle Hymn of the Republic." (See "Brief History of National Songs," page 110.)

CORRELATIVE SONGS

The Marseillaise, in *Book Three*, The Progressive Music Series

The Belgian National Anthem, in *Book Three*, The Progressive Music Series

Italian National Hymn, in *Standard Patriotic Songs*, Musical Art Series

Rule Britannia, in *Standard Patriotic Songs*, Musical Art Series

America

X

Yankee Doodle
Dixie
(Double-faced record)

Yankee Doodle. This is the oldest of our National songs. It was used as a jig and a singing game in both England and the Colonies long before the Revolutionary War. The words show that it was written at different times and places and by different people. It is said that a British surgeon, full of fun, suggested using it as a military march for the American Colonial troops during the French and Indian wars. Little did he dream that to this tune Cornwallis and his army would surrender at Yorktown.

"Yankee Doodle" is here given first in jig style called "Kitty Fisher's Jig"; second, in the first printed version; third, with fife and drum as it came into National use; and, fourth, by a full military band as it is played at the present time.

Dixie. This song was written by an actor as a "walk around" for a minstrel performance in 1859. The next year it was sung in the South and later was adopted as a Southern battle song.

First, we hear it with banjo, bones, and tambourine in true minstrel style as it was first used; second, with fife and drum, a battle song as it was used by the Confederate Army; and third, with full military band as one of our National airs. (See "National Songs," page 110.)

CORRELATIVE SONGS

Battle Hymn of the Republic, in *Alternate Third Reader*, The Modern Music Series

Columbia, the Gem of the Ocean

When Johnny Comes Marching Home, in *The Laurel Music Reader*

Dixie, in *Third Reader*, Lyric Music Series

SUPPLEMENTARY LIST OF RECORDS

(For schools wishing to do more than is provided in Sixth Grade Lessons.)

1. Cujus Animam, from "Stabat Mater," *Rossini*
   Funeral March, *Chopin*
   (Double-faced record)
2. Siegfried's Call, from "Siegfried," *Wagner*
   Sweet Bird, *Handel*
   Hear Me, Norma, from "Norma," *Bellini*
   Tarantella, *Saint-Saëns*
   (Double-faced record)
3. Farewell to the Forest, *Mendelssohn*
   Spring Song, *Pinsuti*
   My Heart at Thy Sweet Voice, from "Samson and Delilah," *Saint-Saëns*
   (Double-faced record)
4. Poet and Peasant Overture, *von Suppé*
5. Wedding March, *Mendelssohn*
   Bridal Chorus, from "Lohengrin," *Wagner*
   (Double-faced record)
6. Serenade, *Schubert*
   Celeste Aïda, from "Aïda," *Verdi*
   (Double-faced record)
7. National Airs of All Nations
8. La Paloma, *Yradier*
   La Golondrina
   (Double-faced record)
9. Chanson Indoue, *Rimsky-Korsakow*
10. Duet of the Flowers, from "Madam Butterfly," *Puccini*

Chapter VII

SEVENTH GRADE LESSONS

Introductory Statement

It should always be kept in mind that the main purpose of this Course is to create the love and intelligent enjoyment of music.

In this grade the various families of instruments (string, woodwind, brass) are heard in combination in the full orchestra, and the tone colors of the groups of the instruments of various families are noted. This study continued in its higher forms presents a myriad of possibilities, but only the simpler color interpretations should be attempted at this time. The cembalom is introduced. The various types of voices (lyric soprano, the coloratura soprano, and the contralto) are heard in solo performance. Stress is laid on nationalism in music. The musical forms studied are the Suite, various dance forms, Aria, and Chorus. (See Chapter XI, page 105, and "Glossary and Index.")

Ten records of descriptive and imitative music are presented. School conditions differ so greatly that it is impossible to state just how many records should be taught in each month. In some schools it will be necessary to review and repeat more than in others, so the year's work is blocked out to cover the conditions of the average schoolroom. For schools that may wish to do more work than is provided in these selections, a list of ten supplementary records is given, following the last lesson of the grade.

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To aid the teacher, suitable material for story-telling and like illustrative purposes is given, while explanations and questions for discussion are supplied in the natural sequence called forth by the music itself.

The teacher of this grade should familiarize herself with the Course as a whole, in order that its essential unity may be maintained and its cumulative effectiveness from grade to grade be realized. She should read carefully the "Suggestions to Teachers" at the beginning of the book so as to gain full knowledge of the methods to be employed.

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I

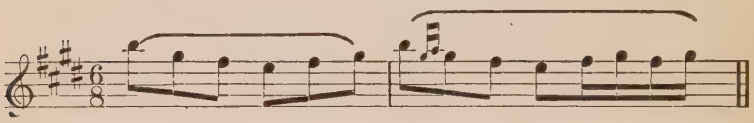
Morning
The Death of Ase
Anitra's Dance
In the Hall of the King
} from "Peer Gynt Suite," *Grieg**
(Two double-faced records)

†A suite was originally a series of dances, but in later times it became a collection of compositions relating to one story. Grieg wrote this suite as incidental music for "Peer Gynt," a folk story made into a dramatic poem by Ibsen, who was the Shakespeare of Norway. Ibsen and Grieg were great friends.

The story describes a character like Rip Van Winkle. Peer Gynt has been called the "Peck's Bad Boy" of Norway.

(*Play "Part I. Morning."*) What is the effect of the music? (Quieting, full of repose.) What does it express? (Calmness of nature.)

Have the pupils find the principal theme and hum it.



How many times is it repeated? How many times is it changed or elaborated? Name the prominent instruments. Describe the melody. (Smooth, beautiful, singing.) What thought does the climax bring out? (That the sun is up.)

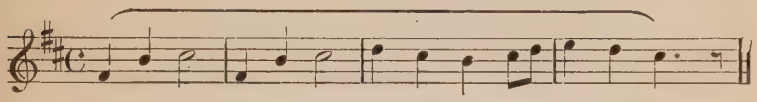
Part II. "The Death of Ase." Peer Gynt left home, neglected Ase, his mother, and gave up all responsibility. He grew discontented and unhappy. After a long time, he returned, but found his mother on her deathbed, calling for him in her delirium.

(*Play the record.*)

*See Chapter XVI, page 129, for musical biographies arranged alphabetically; see also "Glossary and Index" for pronunciations.

†This material is not to be read to the pupils. It furnishes the setting, which should be given by the teacher in the most interesting way possible.

Lead pupils to discover the story in the music. What is the style? (March.) Ask them to describe the mood (dark, dull, heavy, funereal, minor), and to find and hum the important theme.

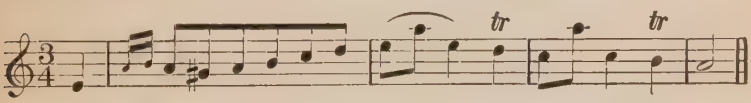


This group of notes, called a motif, gives the character to the entire movement of the suite.

Part III. Anitra's Dance. Peer Gynt wandered into Africa and, posing as a prophet, was received by the chief of the desert. The chief introduced his daughter, Anitra, who charmed Peer with a dance. This music is characteristic of Egypt.

(*Play the record.*)

Have pupils find the introduction. When does the dance begin? What does it express? (Daintiness and grace.) Is it in the major or minor mode? (Minor.) Why does it sound different from other music? (Oriental in coloring.) Is the dance played in staccato or legato style? Invite class to hum the dance theme and then to find and describe the cello melody that is played with the dance (sad, smooth, legato).



CORRELATIVE SONG

Folk Dance, in *The Junior Song and Chorus Book.*

Part IV. In the Hall of the King. In his wanderings, Peer Gynt found the palace belonging to the Mountain King. The trolls or gnomes gave him food, because they wished to be kind; but Peer was rough and rude, so the king told the gnomes to tease and torment him.

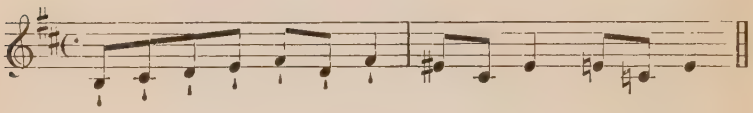
(*Play the record.*)

Encourage pupils to find the bass instruments and tell what they suggest. (Displeasure of the king.) What instru-

ment suggests teasing and tormenting? (Violin.) How do we know when the gnomes pinch Peer? (Shriek of the piccolo.) What suggests the grotesque humor of the gnomes? (Bassoon.)

Discuss rhythm with pupils. (Strongly marked.) What do you notice about the tempo? (It gradually increases.)

Lead pupils to find the main theme. Have them find the climax. (Clash of cymbals.) Let them name two adjectives that describe this suite. (Descriptive and imaginative.)



II

Solvejg's Song, from "Peer Gynt Suite," *Grieg*

This is also called "The Sunshine Song" because of the beautiful character of Solvejg.

Talk to pupils about Norway—the country, climate, people, industries.

Solvejg lives in a little hut in a forest of Norway and spins all the day. Here she sings of her faith in and her love for Peer Gynt and also of the wonderful spring time.

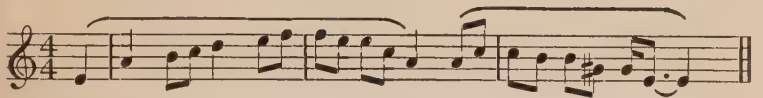
The winter may go and the spring may die;
The summer may fade and the year may fly;
But thou wilt come again. I know thou'lt be mine.
Thy faithful word is spoken and I wait, love, always thine.
(*Hums a chorus as she spins.*)

God help thee ever His sun to feel;
God bless thee when at His feet you kneel.
Here I shall wait till thou again art near,
And if thou tarry long, I shall come to you, my dear.
(*Hums chorus.*) —*Ibsen.*

(*Plays the record.*)

How does this music make you feel? What is the mode? (Minor.) How many different themes can you find? What

do you notice about the interpretation? What is the type of voice? Hum the principal theme.



This melody is an old Norwegian folk song. (See "Musical Nations," page 124.)

CORRELATIVE SONGS

Olaf, the Wanderer, in *Third Reader*, The Lyric Music Series
Olaf of Norland, in *Intermediate Song Reader*, New Educational Music Course

III

Spanish Dance, Opus 21, No. 1, *Sarasate*

What is the dance? (Waltz.) What is the character of the rhythm? (Slow and swaying.) Urge pupils to find the change in tempo, and the castanets, and to name the solo instrument and the instrument that plays the accompaniment. What are the national instruments of Spain? What has Spain given to the world of music? (See "Musical Nations," page 126.)

CORRELATIVE SONGS

The Dancers, in *The Laurel Music Reader*
The Spanish Gypsy, in *Alternate Third Book*, The Modern Music Series
The Spanish Gypsy, in *The Halcyon Song Book*

IV

Hungarian Czardas
Hungarian Dance, No. 5, *Brahms*

(Double-faced record)

Hungarian Czardas. These two numbers are played on the cembalom, or dulcimer, an old percussion instrument still used by the gypsies. (See "Instruments of the Orchestra," page 120.) This is the instrument that gives the peculiar quality to Hungarian orchestras.

The "Czardas" is the national dance of Hungary. It consists of two movements, a slow one called *lassen* and a rapid one called *friska*.

(*Play the record.*)

Lead the class to describe the style of the music and to discover when the *friska* movement begins. How many times did you hear the *lassen* movement?

CORRELATIVE SONGS

The Tambourine, in *Book Two*, The Progressive Music Series

Gypsy Song, in *The Laurel Music Reader*

Hungarian Dance, No. 5. The gypsies originally came from India and Central Asia. Many of them settled in Hungary. Their influence is reflected in the Hungarian music, which revels in ornamental trills and runs.

Lead pupils to anticipate the character of this dance. (It is a good plan to write on the board descriptive words given by the pupils and after playing the record, let them decide what words best fit the music.

(*Play the record.*)

Brahms has idealized the Hungarian dance. (See "Musical Nations," page 123.)

V

The Volga Boatman's Song, *Russian Folk Song*

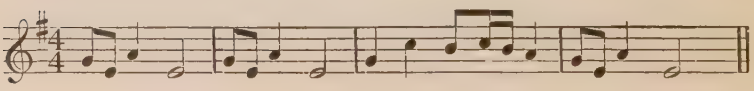
Draw from pupils the characteristics of the people, mode of life, occupations, and government.

Russia has a wealth of folk songs; these include songs of labor, prison, marriage, death, superstition, and play.

"The Volga Boatman's Song" is the song of the Volga bargemen as they haul their heavy craft. The men sing and pull the ropes to the ryhthm of the song.

(*Play the record.*)

Hum with record.



Can you name the national instrument of Russia? (Balalaika.) What music has Russia given to the world? (See "Musical Nations," page 124.) What are the names of Russian composers and artists whose music you have heard?

CORRELATIVE SONG

Finland Song, in *Coda,* Ginn & Co.

VI

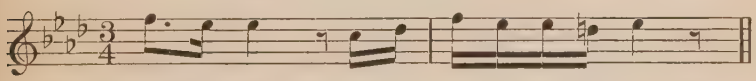
Polonaise, A Flat Major, Opus 53, *Chopin*

A polonaise is a Polish court dance in 3/4 time, ratner slow and majestic. Chopin has idealized the dance and made this a concert polonaise. This measure (♪♪♪♪♪♪♪) is characteristic.

(*Play the record.*)

Lead pupils to describe the music. Is it light and graceful, or dignified and forceful? What is the style? (Military.) Do you hear the tramp of cavalry? How many themes can you find? How many repetitions of each?

Ask pupils to find the change of tempo and mood, and to notice that the closing measures are not always alike. Have them hum the principal theme with the record.



Where is Poland? What part did it play in the World War? What great musician felt the call of Poland? What can you tell about his services for his country? What has Poland given to the world of music? (See Chopin, page 133, and Paderewski, page 162.)

CORRELATIVE SONG

A Polish Merry Making, in *Third Reader,* Lyric Music Series

VII

Charmant Oiseau, from "The Pearl of Brazil," *David*

Charmant oiseau means "beautiful bird."

The "Pearl of Brazil" is one of the few operas that has a

happy ending. This famous aria is the only popular number. Zora sings to a beautiful bird.

(*Play the record.*)

What instrument do you hear at the beginning? (Flute.) This instrument plays the obbligato (an independent and important solo accompanying the voice). What does it imitate? (A bird.)

What does the music express? (Dignity and reverence.) Do you notice the Oriental coloring and the curious rhythmic effects? What is the voice? (Coloratura, high, light, flexible with technical possibilities.)

Ask pupils to find the imitative phrases. Are they long or short? Have pupils notice the bird-like qualities of flute and voice. Which one does the imitating? Where are the duet passages? How is the harmony expressed? (In thirds.) Lead pupils to notice the blending, the precision, and accuracy. What is an aria?

CORRELATIVE SONG

Starry Night, in *Junior Laurel Songs*

VIII

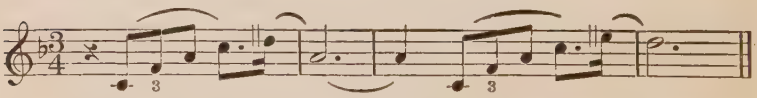
Souvenir, *Drdla*

What is a souvenir?

(*Play the record.*)

Why do you suppose the composer called this music a souvenir? Which is more prominent, melody or rhythm? How would you describe the melody? (Delicate, dainty, graceful, tuneful, haunting.) How many times is the principal melody repeated?

Hum with record.



Can you name the solo instrument? Let us know when you hear two violin tones at the same time. (Played on two strings, called double stopping.) Let us find the climax. Would you consider the performer an artist? Why? Let us call this a poetic composition.

IX

He Shall Feed His Flock, from "The Messiah," *Handel*
Come Unto Me, from "The Messiah," *Handel*
(Double-faced record)

(*Play "He Shall Feed His Flock."*)

This is a standard example of a contralto solo and a contralto voice.

CORRELATIVE SONGS

He Shall Feed His Flock, in *Book Three,* The Progressive Music Series

But the Lord Is Mindful, in *Third Reader,* New Educational Music Course

Like As a Father (Canon), in *The Laurel Song Book*

(*Play "Come Unto Me."*)

This is an equally good example of a soprano solo and a soprano voice.

What is the difference between sacred and secular music?

X

Hallelujah Chorus, from "The Messiah," *Handel*

"The Messiah" is one of the greatest oratorios that was ever written. It is now given in every civilized country at the Christmas season.

"The Hallelujah Chorus," the climax of the second part of the Oratorio, was so effective that King George II stood during its rendition, as did the whole audience. The custom is followed to this day.

(*Play the record.*)

Is this music simple and beautiful? Or is it wonderful and inspiring? Which impresses you the more, rhythm, melody, or harmony? Is the harmony simple and plain, or is it strong, dignified, and grand? How many parts can you find? What do you notice about the attack, precision, balance of parts, phrasing, and interpretation?

What is an oratorio? What is the difference between an opera and an oratorio? (See page 107.)

CORRELATIVE SONGS

The Spacious Firmament on High, in *The Laurel Music Reader*

Joy to the World, in *Songs We Like to Sing*

Holy, Holy, Holy, in *Fifth Reader*, New Educational Music Course

Onward, Christian Soldiers, in *The Laurel Music Reader*

Come, Thou Almighty King, in *Second Reader*, The Lyric Music Series

Abide with Me, in *Fourth Reader*, New Educational Music Course

Now the Day Is Over, in *Lyric Song Book*

SUPPLEMENTARY LIST OF RECORDS:

(For schools wishing to do more than is provided in Seventh Grade Lessons.)

1. Norwegian Mountain March
2. Hungarian Rhapsody, No. II, *Liszt*
3. Indian Lament, *Kreisler*
4. Song of the Vikings, *Faning*
   Sweet the Angelus Is Ringing, *Enoch-Smart*
   (Double-faced record)
5. Funeral March, *Chopin*
6. But the Lord Is Mindful of His Own, from "Elijah," *Mendelssohn*
7. Orientale, from "Kaléidoscope," Opus 50, No. 9, *Cui*
8. Overture to "Tannhäuser," *Wagner*
9. Drink to Me Only with Thine Eyes (Voice)
10. How Lovely Are the Messengers, from "St. Paul," *Mendelssohn*

Chapter VIII

EIGHTH GRADE LESSONS

Introductory Statement

It should always be kept in mind that the main purpose of this Course is to create the love and intelligent enjoyment of music.

In the Eighth Grade the various singing-voices are all heard in solo performances. The orchestra is presented in a larger way, attention being called to the emotions and pictures it portrays. The brass band is heard, and the vocal quartet shows the harmonization of four-part vocal music. The forms are Overture, Prelude, Prologue of Opera, and the *Largo* and *Andante* movements of the Symphony. (See Chapter XI, page 105, and "Glossary and Index.")

Ten records of simple, descriptive, and imitative music are presented. School conditions differ so greatly that it is impossible to state just how many records should be taught in each month. In some schools it will be necessary to review and repeat more than in others, so the year's work is blocked out to cover the conditions of the average schoolroom. For schools that may wish to do more work than is provided in these ten selections, a list of ten supplementary records is given, following the last lesson of the grade.

The teacher's function is twofold: first, to play the records repeatedly, as her judgment dictates; second, to supplement them by story-telling, explanations, or questions. The pupil's part is to listen and absorb, so that he may grow in musical consciousness.

To aid the teacher, suitable material for story-telling and like illustrative purposes is given, while explanations and questions for discussion are supplied in the natural sequence called forth by the music itself.

The Negro Spiritual is introduced and is briefly discussed, showing that the music of the Negro sprang spontaneously from his religious teachings.

The teacher of this grade should familiarize herself with the Course as a whole, in order that its essential unity may be maintained and its cumulative effectiveness from grade to grade be realized. She should read carefully the "Suggestions to Teachers" at the beginning of the book so as to gain full knowledge of the methods to be employed.

The "Glossary and Index" (page 167) will be found a very helpful part of the book. It may be consulted for pronunciations, translations, definitions, etc.

I

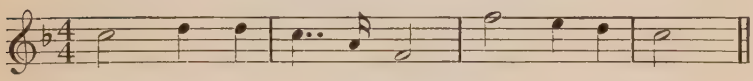
Overture of 1812, *Tschaikowsky* *

†This is a concert overture, not an introduction to an opera. It was written for the patriotic festival held in celebration of the dedication of the Moscow cathedral in 1886.

The music depicts the events in Russia during Napoleon's campaign in 1812 when he marched into Moscow and took possession of the citadel. The Russians set fire to their city; the peasants rose to arms; and Napoleon was forced to retreat.

(*Play the record.*)

RUSSIAN NATIONAL HYMN



Lead pupils to locate the Russian hymn ("God Preserve Thy People"); the advance of the peasants; the conflict; "The Marseillaise"; the Russian folk tune; the bells; the Russian National Hymn. What do you notice about "The Marseillaise" toward the close? (It becomes more indistinct and the Russian National Hymn more prominent.) Do you find repetitions?

Talk to the class about the bells of Moscow. What part has Russia played in the development of music? (See "Musical Nations," page 124.) Ask pupils to name two Russian composers; two Russian artists. Discuss with them historical events in America in 1812.

CORRELATIVE SONG

The Russian National Anthem, in *Fourth Reader*, New Educational Music Course

*See Chapter XVI, page 129, for musical biographies, arranged alphabetically; see also "Glossary and Index" for pronunciations.

†This material is not to be read to the pupils. It furnishes the setting, which should be given by the teacher in the most interesting way possible.

II

Prelude to "Carmen," *Bizet*

The opera "Carmen" is a story of a Spanish carnival. Carmen is a gay gypsy girl, full of life and pleasure, and is much beloved by the toreador, a brave bull-fighter.

A prelude is an orchestral introduction to an opera. It presents themes from the various acts and thus prepares one for the coming play.

Have pupils locate Spain; discuss with them the life, customs, and costumes of the Spanish people.

(*Play the record.*)

Invite pupils to find the tone picture of the lively carnival; the entrance of the toreador (marching theme); the introduction of his song; and as many instrumental voices as possible.

III

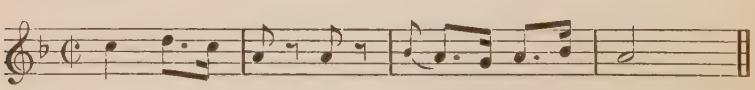
Toreador Song, from "Carmen," *Bizet*
Prologue, from "I Pagliacci," *Leoncavallo*

(Double-faced record)

Toreador Song. The toreador arrives at the inn and finds Carmen and her gypsy friends dancing and singing. He joins them and relates in this aria the joy and the danger of the bull fight.

(*Play the record.*)

What is the character of the melody? (Strength and bravery.) What is the voice? (Baritone.) Hum with record.



What is an opera? What is an aria? (An elaborate accompanied solo.)

CORRELATIVE SONGS

Soldiers' Chorus from Faust, in *Songs We Like to Sing*
Anvil Chorus, in *Book Three,* The Progressive Music Series
Chorus of Pilgrims, in *The Junior Song and Chorus Book,* Giddings and Newton
The Old Saber, in *Fourth Reader,* New Educational Music Reader
By the Firelight, in *Third Reader,* New Educational Music Course
A Moonlight Sail, in *The Halcyon Song Book*

Prologue. This famous aria is the introduction to the opera "I Pagliacci," the story of a band of traveling players. Tonio, the clown, steps before the curtain and in song tells the audience that the actor, in spite of costume and paint, is human like other men. Although he may seem to be on earth just to amuse others, he, too, has his joys and sorrows. He closes the beautiful aria with "Listen to the Story As It Unfolds Itself. Ring Up the Curtain." The clown then disappears and the curtain rises.

(*Play the record.*)

What does the music express? (Both tragedy and comedy.) What is the voice? (Baritone.)

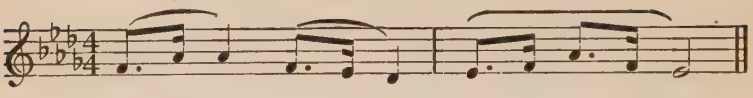
Lead pupils to listen to the orchestral accompaniment and notice the important part it plays.

IV

Largo, from "New World Symphony," *Dvořák*
Andante, from the "Fifth Symphony," *Beethoven*

Largo is a musical term which means "slow and solemn." This Largo is the second movement in the "New World Symphony." It is a tone-picture of the homesick immigrant who has come to the "New World." The theme, taken from an old Negro spiritual, "Massa Dear," is played by the English horn.

(*Play the record.*)



Ask pupils to note the quality of the solo instrument. What word will describe the principal theme? (Pathetic.) What is the character of the second theme? (More animated and restless.) What are these instruments? (Oboe and flute.) Have class find the third theme, and notice at the close that the basses seem to announce a solemn "Amen."

What is a symphony? (A grand composition for a full orchestra, generally having four movements.)

CORRELATIVE SONG

Massa Dear, in *The Laurel Music Reader*

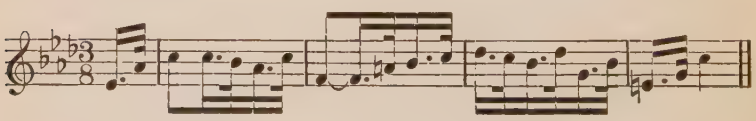
Andante, from the "Fifth Symphony." This symphony is acknowledged to be one of the greatest ever written. In it Beethoven expresses his struggle and triumph over illness and deafness.

The first movement expresses the despair of a great soul; the second movement (andante) suggests consolation and renewed faith in life.

(*Play the record.*)

Invite pupils to notice the two beautiful themes, variations; the combination of the two themes and the dialogue between the instruments.

Hum the principal theme with record.



CORRELATIVE SONG

Ode to Joy, in *Junior Laurel Songs*

V

Polonaise, from "Mignon," *Thomas*
Knowest Thou the Land, from "Mignon," *Thomas*

(Double-faced record)

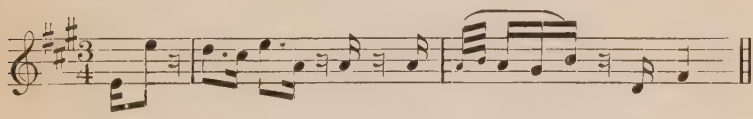
Polonaise, from Mignon. A polonaise is a Polish dance of the nobility in 3/4 time, characterized by the following measure: (♪ ♪ ♪ ♪ ♪ ♪ ♪) It is the only march written in 3/4 time.

This Polonaise is sung by Titania, a happy, care-free, beautiful actress. It occurs in the second act. The opera "Mignon" is a story of a little girl of the same name, who has been stolen by the gypsies.

(*Play the record.*)

Talk to pupils of the rhythm; contrast; brilliance; difficulties (runs, skips, and trills). It is suited to what type of voice? (Coloratura, a high, light, flexible voice, capable of many technical possibilities.)

Let us find the important theme and notice how many times it is repeated. What do you observe about the middle movement? Let us find the melody that is more sustained.



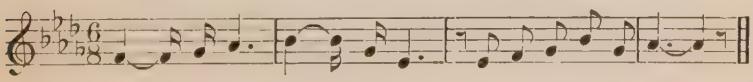
Can you name another coloratura singer?

Knowest Thou the Land. This selection is from the same opera. In this beautiful song, Mignon expresses her longing for her girlhood home.

(*Play the record.*)

Lead pupils to note the decided contrast in these two solos, both in music and voices.

Hum melody with record.



VI

Rudolph's Narrative, from "La Bohême," *Puccini*

The opera is a story of four happy-go-lucky men who are inseparable. They live and work together in an attic room in the student quarter of Paris.

In this solo Rudolph, one of the four, tells of his life as a poet, and of his love for Mimi, a delicate girl who works all day making artificial flowers.

(*Play the record.*)

Ask pupils to listen for the story, and to find where Rudolph boldly sings, "I am a poet." Have them mark the tender love theme toward the close and notice the final brilliant high tone. What is the voice? (Tenor.) Who is another artist who has the same type of voice?

VII

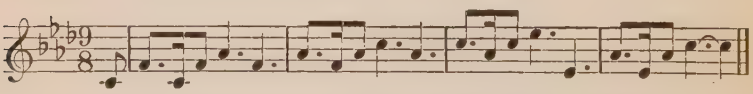
The Ride of the Valkyries, from "Die Walküre," *Wagner*

This is a mythical story. The Ride of the Valkyries introduces Act III in the opera "Die Walküre." The Valkyries were warrior maidens whose mission was to carry to Walhalla, the heroes' heaven, the bodies of brave soldiers who were slain in battle. As they ride their fine steeds through the clouds, there is a heavy storm in the mountains.

(*Play the record.*)

Ask pupils to find the bold, wild, heroic theme of the Valkyries.

Hum theme with record.



What is the mode? (Minor.) What are the instruments? (Trombones and trumpets. These are often used to portray heroism.) What instrument depicts lightning? (Piccolo.) Can you give one word to describe this ride? (Thrilling.)

VIII

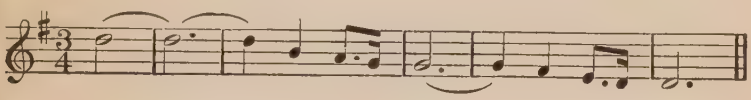
Largo, from "Xerxes," *Handel*

Xerxes, in the opera bearing the same name, sings to a beautiful tree, in praise of its beauty, grace, and usefulness.

(*Play the record.*)

Encourage pupils to note the smooth, flowing melody and its emotional effect (gratitude and praise).

Hum the principal theme.



CORRELATIVE SONG

Largo, in *The Laurel Music Reader*

IX

Swing Low, Sweet Chariot

This is one of the old spirituals of the South. The negro slave had no musical education; he knew nothing of do, re, mi, the staff, or harmony. His music came naturally and was the spontaneous outburst of his religious teaching.

The negroes have the greatest natural harmonic sense of any people. They would rather make up an alto, bass, or tenor part than to sing soprano. They often express rhythm by swaying and stamping their feet.

Swing low, sweet chariot, coming for to carry me home,
Swing low, sweet chariot, coming for to carry me home.

I looked over Jordan, and what did I see,
Coming for to carry me home?
A band of angels coming after me,
Coming for to carry me home.

If you get there before I do,
Coming for to carry me home,
Tell all my friends I'm coming too,
Coming for to carry me home.

I'm sometimes up and sometimes down,
Coming for to carry me home,
But still my soul feels heavenly bound,
Coming for to carry me home.

(*Play the record.*)

Lead pupils to notice the simplicity; the many repetitions; the strongly-marked rhythm; the harmony; the evenly sustained tones and the sliding voice.

CORRELATIVE SONG

Roll, Jordan, Roll, in *The Lyric Music Book*

X

The Americans Come, *Wilbur-Foster*

This is a story of the recent war. A blinded Frenchman heard trumpets and drums, and calling his son, asked what it meant. The boy rushed to the door, looked down the street, and saw great ranks of soldiers bearing the Stars and Stripes.

(*Play the record.*)

Let us listen to the thrilling story and notice how the music tells the arrival of the troops. Do you hear the call of the trumpets? What is the type of song? (Dramatic ballad.) Can you name the kind of voice?

CORRELATIVE SONGS

The Banner of Liberty, in *Third Reader*, The Lyric Music Series
March of Triumph, in *The Junior Song and Chorus Book*
Our Heroes, in *Third Reader*, The Lyric Music Series
Hymn of Freedom, in *The Junior Song and Chorus Book*
America, the Beautiful, in *The Junior Song and Chorus Book*

Columbia, Glorious Nation, in *Number 7*, The Silver Song Series

The American Hymn, in *Book Three*, Progressive Music Series

The American Flag, in *Songs of the Nations*

SUPPLEMENTARY LIST OF RECORDS

(For schools wishing to do more than is provided in Eighth Grade Lessons.)

1. Surprise Symphony, *Haydn*
2. Prelude to "Lohengrin," *Wagner*
3. Andante from "Unfinished Symphony," *Schubert*
4. Swan Song, from "Lohengrin," *Wagner*
   Prize Song, from "Die Meistersinger," *Wagner*
   (Double-faced record)
5. Bell Song, from "Lakmé," *Delibes*
6. The Heavens Are Telling, from "Creation," *Haydn*
   Hallelujah Chorus, from "The Messiah," *Handel*
   (Double-faced record)
7. Coronation March, *Meyerbeer*
8. Spinning Wheel Quartet, from "Martha" (Voices), *Flotow*
9. Bridal Song, from "The Rustic Wedding" (Vienna Quartet), *Goldmark*
10. The Song of a Thousand Years (Voice), *Work*

Chapter IX

SPECIAL GROUPINGS

Joy of Work

FIRST GRADE

Spinning Song (page 21)
The Bee, *Schubert* (page 23)

SECOND GRADE

Anvil Chorus, from "Il Trovatore," *Verdi* (page 32)
Bugle Calls of United States Army (page 33)
The Butterfly, *Bendix* (page 33)

THIRD GRADE

The Herd Girl's Dream (page 39)

FOURTH GRADE

Spinning Song, *Mendelssohn* (page 50)
Spinning Song, *Spindler* (page 50)

Love of Nature

FIRST GRADE

A Hunt in the Black Forest, *Voelker* (page 22)
The Bee, *Schubert* (page 23)
Wind Amongst the Trees, *Briccialdi* (page 25)

SECOND GRADE

The Butterfly, *Bendix* (page 33)

THIRD GRADE

Spring Song, *Mendelssohn* (page 39)
To a Water Lily, *MacDowell* (page 39)
The Evening Star, from "Tannhäuser," *Wagner* (page 44)
The Last Rose of Summer, from "Martha," *Flotow* (page 44)

FOURTH GRADE

To a Wild Rose, *MacDowell* (page 48)
From the Land of the Sky-Blue Water, *Cadman* (page 49)
Lo, Here the Gentle Lark, *Shakespeare-Bishop* (page 51)
To Spring, *Grieg* (page 53)
Joy of the Morning, *Markham-Ware* (page 54)

FIFTH GRADE

The Fountain, *Zabel* (page 61)
Summer Now Hath Come Among Us, *Pinsuti* (page 61)

SIXTH GRADE

Dawn, from Overture to "William Tell," *Rossini* (page 67)
The Storm, from Overture to "William Tell," *Rossini* (page 67)
The Calm, from Overture to "William Tell," *Rossini* (page 67)

SEVENTH GRADE

Morning, from "Peer Gynt Suite," *Grieg* (page 80)

EIGHTH GRADE

Largo, from "Xerxes," *Handel* (page 97)

National Feeling

SECOND GRADE

Spanish Gypsy, (page 30)
The Linden Tree (page 30)

FOURTH GRADE

Barcarolle, from "Tales of Hoffman," *Offenbach* (page 52)

FIFTH GRADE

From an Indian Lodge, *MacDowell* (page 58)
By the Weeping Waters, *Lieurance* (page 59)
Aōōah (page 59)
Her Blanket (page 59)

SIXTH GRADE

Finale, from Overture to "William Tell," *Rossini* (page 67)
Souvenir de Moscow, *Wieniawski* (page 70)
Songs of the Past, Neapolitan Favorites (page 73)
Songs of the Past, Spanish Ballads (page 73)

SEVENTH GRADE

Solvejg's Song, from "Peer Gynt Suite," *Grieg* (page 82)
Hungarian Czardas, *Brahms* (page 83)
Hungarian Dance, No. 5, *Brahms* (page 83)
Volga Boatman's Song, *Russian Folk Song* (page 84)
Polonaise, *Chopin* (page 85)

EIGHTH GRADE

Swing Low, Sweet Chariot (page 97)

Patriotism

FIFTH GRADE

Pomp and Circumstance, *Elgar* (page 60)

SIXTH GRADE

Overture from "William Tell," *Rossini* (page 67)
National Airs of the Allies (page 75)
Yankee Doodle (page 76)
Dixie (page 76)

EIGHTH GRADE

Overture of 1812, *Tschaikowsky* (page 91)
The Americans Come, *Wilbur-Foster* (page 98)

Chapter X

SPECIAL LIST OF RECORDS

(This special list is for rural or ungraded schools when time and funds are limited. A number following the record indicates the page on which the selection is discussed.)

1. Minute Waltz, *Chopin*, 23
   The Bee, *Schubert*
   (Double-faced record)
2. Pirouette, *Finck*, 24
   La Cinquantaine, *Marie*
   (Double-faced record)
3. Dorothy, *Smith*, 25
   Gavotte, from "Mignon," *Thomas*
   Moment Musical, *Schubert*
   Mazurka, *Chopin*
   (Double-faced record)
4. Silent Night, Holy Night, *Gruber*
5. The Swan, *Saint-Saëns*, 34
   Melody in F, *Rubinstein*
   or
   At the Brook, *Boisdeffre*
   (Double-faced record)
6. Spring Song, *Mendelssohn*, 39
   To a Water Lily, *MacDowell*
   (Double-faced record)
7. Cradle Song, *Brahms*, 41
   The Little Dustman
   (Double-faced record)
8. The Evening Star, from "Tannhäuser," *Wagner*, 44
   The Last Rose of Summer, from "Martha," *Flotow*
   (Double-faced record)
9. Amaryllis, 47
10. Spinning Song, *Spindler*, 50
11. Lo, Here the Gentle Lark, *Shakespeare-Bishop*, 51
12. Träumerei, *Schumann*, 51
    Minuet, *Boccherini*
    (Double-faced record)

13. Barcarolle, from "Tales of Hoffman," *Offenbach*, 52
14. Boat Song, *Moses-Ware*, 54
    Joy of the Morning, *Markham-Ware*
    (Double-faced record)
15. Carry Me Back to Old Virginny, *Bland*
16. Drink to Me Only with Thine Eyes, Flonzaley Quartet, 57
17. Salut d'Amour (Trio), *Elgar*, 57
18. By the Weeping Waters, *Lieurance*, 59
    Aōōah
    Her Blanket
    (Double-faced record)
19. Grand March, from "Aïda," *Verdi*, 63
20. Overture from "William Tell," *Rossini*, 67
21. Souvenir de Moscow, *Wieniawski*, 70
22. Intermezzo, *Mendelssohn*, 72
    Nocturne, *Mendelssohn*
    (Double-faced record)
23. Songs of the Past, *Neapolitan Favorites*, 73
    Songs of the Past, *Spanish Ballads*
    (Double-faced record)
24. Celeste Aïda, from "Aïda," *Verdi*
25. Peer Gynt Suite, *Grieg*, 80
26. How Lovely Are the Messengers, from "St. Paul," *Mendelssohn*
27. Pilgrim's Chorus, from "Tannhäuser," *Wagner*
    Anvil Chorus, from "Il Trovatore," *Verdi*, 32
    (Double-faced record)
28. Minuet in G, *Beethoven*
29. The Americans Come, *Wilbur-Foster*, 98
30. The Surprise Symphony, *Haydn*

PART TWO

Chapter XI

DEVELOPMENT OF MUSIC

The Origin of Music

Long before the invention of musical instruments, people expressed their sentiments in song. The natural tendency to rhythmic expression leads to the belief that even primitive man expressed himself in rhythm.

From marking rhythm by pounding on a post or tree, the race advanced to the invention of instruments of percussion. A skin was stretched over a hollow log, making a rude drum. Step by step, the family of drums, gongs, cymbals, tambourines, etc., was enlarged.

Wind instruments came into existence through man's observation of the sound of the wind as it blew through a hollow reed.

According to an old myth, a god, walking by a river bank, stumbled over a tortoise shell which had a dried membrane stretched across it. This gave forth a sound. The result was the invention of stringed instruments. Among these was the lyre, which became the national musical instrument of the Greeks.

From the beginning of instrumental music to the present time, song has been accompanied by the many instruments generated from the lyre. Previous to the tenth century, all singing was in unison and without an accompaniment. Vocal music reached its highest development before orchestral music had its beginning.

The Piano

It has taken over five hundred years to produce the piano as it is today. The clavichord was the first stringed instrument played by striking on keys. It covered only three octaves.

It resembled a small square piano but had no legs. It was placed upon a table and was often carried from room to room.

The Brass Band

The first real brass band came into existence about 1835. Before that time even military instruments were made of wood.

Musical Form

Form in music may be likened to plan in architecture. It is the structural design upon which a composer builds his ideas.

Musical form generally possesses two elements: contrast, or variety; and symmetry, or unity. The underlying principle consists in presenting one musical thought and following it with a contrasting thought, and returning to the original for a conclusion.

The primary forms are one-part song form; two-part song form; three-part song form; the rondo; variations.

Until recently, musical form was considered a study for the adult mind, but experience has proved that little children take keen delight in discovering how music is made. This has led to the presentation of various simple forms in the early years of school life.

VOCAL

A song is a lyric poem set to music. Songs are chiefly of two styles of composition—the strophe song, in which all stanzas are sung to the same music, and the art song, in which each stanza has its own characteristic music. The different classes of songs are hymns, national songs, folk songs, and ballads. The ballad tells a story, while the song appeals to the emotions.

Among the great song composers are Schubert, Schumann, and Brahms.

Concerted music is that in which several parts are sung (or played) at the same time. Under this head are included the duet, the trio, the quartet, the part song, and the glee.

An opera is a drama set to music. There are three kinds: Grand, comic, and *opera comique*. The grand opera is a serious drama in which the entire text is set to music. Great composers of grand opera are Mozart, Gounod, Verdi, and Wagner. A comic opera is a light composition made up of fun and gayety. An *opera comique* is a light composition in which some parts are spoken.

A cantata is a short poem or a Bible story set to music.

An oratorio is a Bible story set to music. It is given without costume, scenery, or action. The great oratorio composers are Handel, Haydn, and Mendelssohn.

INSTRUMENTAL

The principal instrumental forms are the sonata, the symphony, the concerto, and the overture.

The sonata is an instrumental composition for piano, orchestra, or string quartet. It generally has four movements. It may be compared to a story having four chapters.

The symphony is the highest form of orchestral music. Like the sonata, it has four movements. Two great composers of the symphony are Haydn, called the father of the symphony, and Beethoven, the greatest symphonist of all countries and all ages.

The concerto is a composition for a solo instrument, with full orchestra accompaniment.

The overture is the orchestral introduction to an opera.

Chapter XII

FOLK SONGS

The folk song was a spontaneous outburst of the people and originated among the peasantry, depicting the familiar experiences of daily life. Professor Bücher of Germany holds the theory that the rhythm of poetry and song had its origin in the rhythm of the physical effort of lifting heavy weights, sawing, dragging, or rowing.

History tells us that the original folk song passed from mouth to mouth and was added to and improved upon, until it evolved as a complete melody. This was sung by the people and their children, who in turn passed it on to their children. Thus it was repeated, generation after generation. It found its way from its place of origin to other countries and became generally popular. Each country had hundreds of folk songs, but no one knew who conceived them and no one cared. This explains why folk songs are national in character, rather than individual.

The life and activities of the people were manifold and gave variety to the songs. The occupation songs of gleaner, fruit picker, shoemaker, and butcher are common to all races, but the key, mode, and tempo reveal the individual characteristics. We find in the north the melancholy minor strains, while in the south the folk music is lively and vivacious. It must not be forgotten that the folk song is closely allied to the dance; in fact, the two are usually inseparable. The dances that accompany the songs have many variations in step and gesture, according to the meaning. They form in reality a gesture language, and are marked by spontaneity, simplicity, and precision. Some are full of spirit and excitement, while others are slow and measured.

In the eleventh and twelfth centuries, we hear of the Troubadours in France and the Minnesingers in Germany, who wandered throughout the country from court to court singing folk songs, imitations of folk songs, and original melodies about love and war. This was the beginning of secular song. These minstrels accompanied their songs on the fiddle,

bagpipe, harp, or zither. This instrumental accompaniment was the first step in the development of the art song. The Troubadours and Minnesingers generally played the melody as an accompaniment. Let us remember that about this time the development of the harmonic side of music had its beginning.

The church in many instances made use of the folk song, changing or disguising the theme. In Germany, Martin Luther adopted a number of popular folk songs, to take the place of the monotonous Gregorian chant, and thus made it possible for the people to take part in the service. This led to congregational singing. From early times composers have woven folk tunes into their compositions, and continue to do so at the present day.

Folk music, to be truly appreciated, should be heard in its natural environment. Folk songs are often transferred to the concert hall, but in the process they lose their true meaning and fail in their purpose. The original folk songs are disappearing among the peasants of Europe, which is a thing to be regretted. Life in general has been so modernized that few of the old customs have been preserved. But let us remember that folk songs were transmitted from generation to generation by word of mouth. They were sung and enjoyed before the theory of music existed, centuries before anything was known of counterpoint and harmony, or written music. They were the corner stones of the foundation upon which the structure of musical art was built.

Chapter XIII

NATIONAL SONGS

The Star-Spangled Banner

"The Star-Spangled Banner," the national song of the United States, came from the heart of a patriot, Francis Scott Key.

The poem was inspired during our war with England in 1814. The English ships attacked the American fort near Baltimore and kept firing for forty-eight hours. Key, watching the bombardment from the deck of a vessel, wondered at sunset if the fort would hold out until morning. At seven o'clock the next day he found our flag still proudly floating above the city. Rejoicing, he drew a letter from his pocket, and, on the back of it, wrote the first stanza of "The Star-Spangled Banner."

Every evening at sunset the flags of the United States garrisons and naval squadrons, in whatever part of the world they may be, are lowered to the strains of "The Star-Spangled Banner," played by the band.

The American flag floats every day over the grave of Francis Scott Key in Frederick, Maryland, as a tribute to the memory of the patriot who gave us our national anthem.

America

The tune of "America" is of English origin and was written by Henry Carey in 1740. Twelve nations have adopted this tune to express their patriotism. The words of "America" were written in 1832 by Samuel F. Smith of Massachusetts. For many years it was our national song, and only a few years ago it was supplanted by "The Star-Spangled Banner."

America, the Beautiful

The music of "America, the Beautiful," written by Samuel Ward, is an old church tune known as "Materna."

Some years ago Katharine Lee Bates of Wellesley College took a trip across the continent. When she arrived at the Rocky Mountains, she wrote the words of the first stanza, as a record of her trip. In the second stanza, she refers not only to the Pilgrims of 1620 but also to those brave men who crossed the plains and settled the middle and western parts of the United States. The third verse recalls the Civil War, and the union of the North and South. The fourth verse is reminiscent of the World's Fair, and all the great American cities.

Dixie

Dixie, a Civil War song of the South, was written and published by Daniel Emmett, a minstrel, in 1860. Later, it was adopted by the whole country. It was a great favorite with President Lincoln.

Hail, Columbia!

The song "Hail Columbia!" belongs peculiarly to America. It emanated from a deep spirit of patriotism at a critical moment in our national life. The music was composed about the time of Washington's inauguration as President and was called "The President's March." Historians disagree as to the name of the composer.

When war broke out between England and France, toward the end of the eighteenth century, the sympathies of our people were divided between the belligerents. About this time a theater was opened in Philadelphia with a benefit concert for Gilbert Fox, a rising young singer. A few days before the concert, Mr. Fox asked Joseph Hopkinson, a young lawyer, to write some patriotic words for the President's March. "Hail, Columbia" was the result. As the closing number of the concert, Mr. Fox sang the new composition, which so inspired the audience that they rose in a body and joined in the chorus. This song gave the Americans a new vision of their rights and duties as American citizens.

The Battle Hymn of the Republic

The melody of "The Battle Hymn of the Republic" was taken from "John Brown's Body," a song which enjoyed much favor as a marching tune among the Federal armies during the Civil War. The poem was written by Julia Ward Howe.

The Marseillaise

"The Marseillaise," the national song of the French republic, was written by Rouget de Lisle, an engineer, who composed the words and music during a night in 1792, while the army of the Lower Rhine was preparing for war. (Some authorities express doubt as to the origin of the music, while others give de Lisle the credit.) It is said that this hymn has inspired many victories for the French nation, even when defeat seemed imminent.

March of the Men of Harlech

"March of the Men of Harlech" is the national hymn of Wales.

The word "harlech" means "above the bowlders." Harlech Castle stands on a lofty rock upon the seashore in Wales. By order of Edward IV, the Earl of Pembroke led an army to the castle, demanding its surrender, but the defender answered, "I held a tower in France until all the old women in Wales heard of it, and now all the old women in France shall hear how I defend this castle."

God Save the King

"God Save the King" is the English national anthem. Both words and music were composed by Henry Carey in 1840. So popular is the air, that many countries have adopted it, our own being among them. The words of "America" were written to this tune.

Chapter XIV

INSTRUMENTS OF THE ORCHESTRA

There are four groups of instruments in the orchestra, the Strings, the Woodwinds, the Brasses, and the Percussion. Each group may be likened to a vocal choir of four parts, corresponding to the soprano, alto, tenor, and bass. The Strings are divided into first violins, second violins, violas, violoncellos, or cellos as they are generally called, double basses, and harps. The Woodwinds are composed of flutes, oboes, English horns, clarinets, and bassoons. The Brasses are composed of trumpets or cornets, French horns, trombones, and tubas. The instruments of percussion are the drums, cymbals, tambourine, castanets, tam-tam, carillon, and xylophone.

The Brasses

In writing for the brass choir, it is generally the custom today to use independent harmony for each group of instruments.

The trumpet is difficult to play; hence it often fails to occupy a place in the orchestra. The cornet takes the place of the trumpet, which is the soprano voice of the brasses.

The French horn is the most poetic and also the most important instrument of the brasses. Its tones are full of pathos and solemnity. It may be used as a solo instrument, or four French horns may play in complete harmony. Its voice is an octave lower than the trumpet. The French horn is generally the alto of the brass choir.

The trombone is the most difficult brass instrument. As the slide is capable of most minute adjustment, it is the one brass instrument that need never be out of tune. Its tone is grave and majestic, so that in all solemn and dignified music the trombone plays an important part. Three trombones and the tuba as the bass, are called the trombone choir and constitute the most powerful group of the entire orchestra, dominating everything else. The trombone is generally the tenor or baritone of the brass choir.

THE CHICAGO SYMPHONY ORCHESTRA

The tuba is the double bass of the brass family and has a voice that is noble and dignified. The B flat tuba is the one generally used.

French Horn Trombone Tuba Trumpets

INSTRUMENTS OF THE ORCHESTRA—BRASS

The Strings

The string family is the most important group; the strings cover a range of six octaves, and offer the greatest facilities in execution. The violin, viola, and cello may be played at almost any rate of speed and can produce with clearness the most complicated runs. They may express any degree of force, from boldest fortissimo to the most delicate pianissimo and may be played for any length of time without wearying the performer. For the sake of contrast, they often give way to other instruments, but they are never silent very long.

The first and second violins are exactly alike, and are distinguished by the different parts they are called upon to play.

The first violins generally carry the melody, while the second violins may take one of the harmonic parts.

The viola looks exactly like the violin, except that it is a little larger. The four strings are longer and heavier, are therefore less brilliant, and are tuned a fifth lower than those of the violin. The viola generally carries the tenor part, but it may be used as the alto.

1st Violin Cello Double Bass Viola 2d Violin

INSTRUMENTS OF THE ORCHESTRA—STRINGS

The cello, the large stringed instrument held between the knees, has four strings which are longer than the viola and are tuned an octave lower. It generally supplies the bass of the strings. It gives a full, rich, beautiful tone and is very much like the human voice.

The double bass performer stands up to play his big instrument, sometimes nicknamed "bull fiddle." The function of this instrument is to give depth to the strings. It often reenforces the cello an octave lower. It is a transposing instrument, that is, it does not sound as it is written, the pitch being an octave lower than the representation.

The Harp

Although the harp belongs to no particular choir, it is sometimes used in the orchestra. It has forty-six strings, which are plucked by the fingers. These strings are fastened to pedals which are operated by the feet and can be so tightened that all keys may be used. They are arranged for the diatonic scale and are tuned in flats. In order that the performer may readily recognize the strings, those in C flat are colored red, while those in F flat are blue. The harp is used for accompaniment, sounding chords and arpeggios.

HARP

The Woodwinds

The woodwind instruments, the second in importance, are more fatiguing to play. They are used in the orchestra for contrast and color. The voices of the flute, oboe, and clarinet are practically the same in range.

The flute may easily be found in the orchestra, because it is the only instrument which the performer blows across and not into. It has been called the coloratura soprano and often carries the highest part when playing with oboe and clarinet. It is sometimes used as a solo instrument in light, dainty, lyric passages.

The piccolo is a small flute, an octave higher in pitch, with a piercing quality of tone.

The oboe is a double-reed instrument and gives forth a reedy, nasal tone. It has two peculiar qualities, being soft and tender, yet very penetrating. This instrument is especially adapted for pastoral effects, and for the expression of

romance. It has been called the silver thread in the orchestra, and is sometimes likened to the lyric soprano voice. It gives the A for the tuning of the whole orchestra. Because it requires a very small quantity of air, the performer constantly has to hold back his breath; and this is very fatiguing.

The English horn is sometimes used in the orchestra as the alto of the oboe. This instrument is to the oboe what the

Flute Piccolo Oboe English Horn Clarinet Bassoon

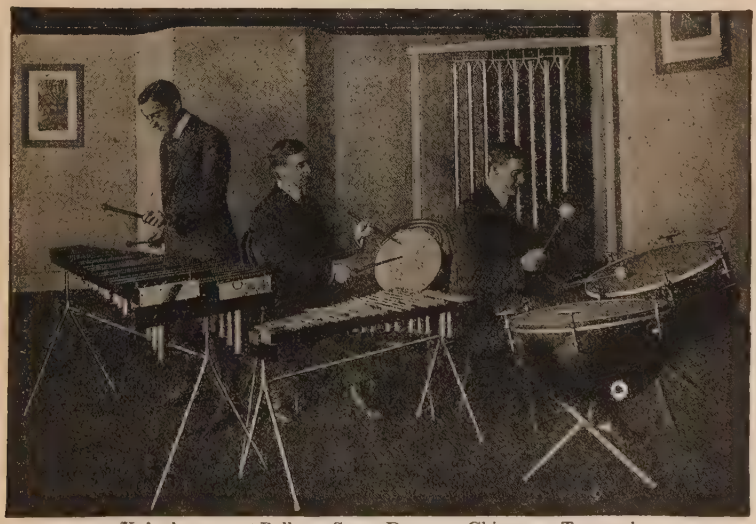
INSTRUMENTS OF THE ORCHESTRA—WOODWIND

viola is to the violin, and is tuned a fifth lower. The tone-quality is more veiled and melancholy than the oboe.

The clarinet can take the place of first or second violin or viola. It is one of the most important of the woodwind instruments and is used in both the orchestra and the band. It has a compass of three octaves; and a rich mellow voice likened to the dramatic soprano. The tone may be increased or diminished. Because it is almost impossible to play in keys having more than two sharps or flats, various kinds of clarinets are made and used to express different keys. The C clarinet

plays as the music is written; the others, A and B clarinets, are transposing instruments.

The bassoon, the bass of the woodwind choir, has great technical possibilities. Its voice is similar to the cello, but is more nasal in quality. It is the humorous instrument and has been called the clown of the orchestra because, in the deep register, grotesque effects may be obtained. It is a double reed instrument.



Xylophone Bells Snare Drum Chimes Tympani

INSTRUMENTS OF THE ORCHESTRA—PERCUSSION

Percussion Instruments

The instruments of percussion are generally referred to as "the battery." The most important of these are the tympani, or kettle drums, for they are the only drums that can be tuned to a definite pitch. The drummer must have absolute pitch and a perfect sense of time and rhythm. The other instruments of percussion used in the orchestra are snare drums, bass drums, cymbals, triangle, tambourine, castanets, tam-tam, carillon, and xyloplone.

The Celesta

In appearance, the celesta resembles a small reed organ. It consists of a number of steel bars suspended over wooden resonators. These bars are struck by little hammers. The action is the same as the piano.

The Cembalom

The cembalom has a trapezoidal sounding board with metal strings. It is played with two leather-faced hammers, and has a range of four octaves. It is an ancient instrument only slightly changed from the dulcimer mentioned in the Old Testament.

The Xylophone

The xylophone is a very old instrument that originated among the Tartars and the Russians. It consists of rosewood slabs of various lengths and is struck with two wooden hammers. It has a compass of a little more than two octaves.

The Balalaika

The balalaika is an old Russian instrument and is still popular in Russia. This instrument is found only in large orchestras. The balalaika is peculiar in shape, having three corners. It has three strings.

Chapter XV

MUSICAL NATIONS

Austria

In Austria, music has always been regarded as seriously as it has in Germany. The development in the two countries has been similar and connected. Indeed several of the great musicians have worked and studied in both countries. Beethoven, though born in Germany, spent a large part of his life in Vienna. Since the German language is spoken also in Austria, there is a close connection between the two countries.

The varied genius of the Austrians is shown by the two Strausses, Schubert, and Mozart. To Johann Strauss and his son, of the same name, we owe some of our most beautiful dance music. The sonatas of Schubert rank next to Beethoven's, and it was Schubert who brought the art-song to perfection. Under Haydn and Mozart, two of the most difficult and elaborate forms of composition—the sonata and the symphony—reached their highest mark.

Religious music of the loftiest character, both hymns and long masses, has also been written by a number of Austrians.

England

Although both the people and Royalty have been sincerely interested in music, the country has little to show of real achievement. The English people deplore this fact, for they have always had the greatest respect for the art. It is said that England always sees that the musician is well paid.

Many royal schools, colleges, and academies have been founded and supported; thus the country has encouraged music education. The composers have done their best work in writing ballads, the musical form so popular in England.

The country is rich in its number of sturdy national songs, and the people have shown much aptitude for part singing. The glee, a vocal composition for three or more different parts, usually sung without accompaniment, is essentially English.

Special attention has been given to the cultivation of the boy voice. The Church music as sung by the boy choirs is unsurpassed.

The oratorio has been cultivated in England more than in any other country.

In organ building the English have shown much skill, while the organists have attained eminence.

France

To the French the world is indebted for the development of the system of notation now in use; also for the comic opera, and for the opera comique.

French musicians have shown for several centuries a predilection for opera over all other forms, and have laid stress upon the dramatic side. The French people have had great respect for the stage, and are noted for their care of detail and finish.

"The composers," in the words of Lavignac, "have worked for purity of style, emotion and sincerity of expression." They have successfully treated the ballet, which is, in a way, akin to opera, as it represents a musical pantomime.

France has achieved much success in instrumental music. This nation leads the world in organ compositions, as well as in the number of great organists.

The Paris Conservatory, founded in 1784, has afforded excellent training for a large number of eminent musicians. The majority of the leading composers have been associated with this institution.

Germany

To Germany, great among musical nations, we are indebted for the advancement of orchestral music, chamber music, and the choral.

The people have studied music seriously and profoundly, and Germany stands preëminent for its many famous conservatories and music schools. A special feature of German music is the student song, sung in all the universities. Every town of any size has its opera house; these in many instances have been subsidized by the government.

This country has produced innumerable folk songs; these are more intellectual in character than those of any other European nation.

Through the influence of Richard Wagner in his music dramas, the modern opera has been revolutionized. The composers of this form are noted for the harmonious blending of the musical and dramatic qualities.

Germany, moreover, leads in orchestral music.

Hungary

Hungary is a country rich in folk tunes and national songs. The music is peculiar in its syncopated rhythms, its embellishments, and its expression of national feeling.

The people have a special love for music and dancing, which are closely associated, and use both at all of their ceremonies. Brahms, the German composer, so admired the Hungarian dance music that he used it as the basis for many of his beautiful piano compositions.

Liszt's fifteen rhapsodies (a tribute to Hungary, his native land) are considered by many to be the finest examples of national music in existence.

Ireland

The Irish were one of the first peoples to develop a knowledge of harmony and counterpoint, to use the diatonic scale and notation, and to develop musical form. Ireland was also one of the first countries to send teachers over Europe to teach the lore of music.

The harp, the instrument peculiarly loved among the Irish, has been the center of interest to Irish composers.

For over one hundred years the music of Ireland has had no existence apart from that of England. The charm and grace of the old Irish folk songs, which express both love and sorrow, are appreciated everywhere.

Italy

In Italy achievements in music are more significant than in any other country. Italy is the home of many musical

forms: the opera, the oratorio, the solo song, the fugue, the sonata, and the symphony.

Under her sunny skies, two of the most important musical instruments, the violin and the piano, have been developed. Italy also produced the great violin-makers.

Music is a part of the daily life of the Italians, a necessity rather than a luxury. It is said that one may know the opera that is to be given at the opera house, by the melodies sung and whistled in the street as the people trudge home from their work.

Italy has been called the land of song, and has given birth to many famous singers.

Russia

Russia ranks second to Germany in its wealth of folk songs. These songs have an unusual melody, a strongly marked rhythm, and are peculiar in that they are always sung in harmony. This harmonic tendency seems inborn in the people. It is said, "Each singer joins the choir with a modified melody, no two singing alike, but always improvising some new variation of the same melody"; hence the wonderful harmonic fullness. The folk songs portray the hardships and oppression of the people.

In the last eighty years, the Russians have developed a music school of their own and have made phenomenal progress. Glinka (1804-1857) has been called the father of Russian music. The composers have done their best work for the orchestra and have made the folk song the central idea in their compositions.

During the last few years the Russian Ballet has been brought into prominence. Free music schools have been organized. Some of the most talented artists before the public today come from Russia.

Scandinavia

Denmark, Norway, Sweden, and Finland all come under the head of Scandinavia. The four countries differ in their characteristics, and the music differs as well, especially in

tone-coloring. As a whole, the Scandinavian music is more national than individual and has, in general, been expressed in minor mode. The folk tunes, dating back four hundred years, are sung at weddings, social gatherings, and at funerals, and reflect the spirit of the people. The male chorus is popular throughout Northern Europe.

Denmark, because of its location, has felt the influence of France, Italy, and Germany, and its music is therefore more modern and less national in character. The Danish folk song is often written in the major key, has a firm rhythm, and frequently relates to the sea and the bold deeds of the Vikings. The composers have written songs and instrumental music, but few operas.

The folk songs of Norway and Sweden voice a worship of nature: the rugged land, the sea breeze, the waterfall, the blue sky, the long, dark nights and the short, sunny days. The Swedish folk songs are among the world's best, and are more lyric and happier than the Norwegian. The composers have used the folk song as the basis of their art. Many of Grieg's compositions express the character of the people of Norway.

The people of Finland have been under the Swedish and Russian yokes at different periods, but have preserved their individuality. Much of their folk music is tinged with deep melancholy and is written in the minor mode. Sibelius is the one musician of Finland who takes rank among the first living composers. He is pensioned by the government and is devoting his time to composition.

Scotland

No folk song, perhaps, is more characteristic than the Scotch. In it are manifest the independence, simplicity, loyalty, and pathos of the people. It is written in the pentatonic, or five-toned scale, has a peculiar rhythm which makes the first tone one-fourth as long as the second, and is in ballad form. It has inspired many a march to battle. The bagpipe is the popular instrument among the Scotch.

The Puritanical opposition to music in the church has probably retarded the musical growth of the nation.

Spain

The temperament of the Spanish people is reflected in their dances and folk songs. Many of the songs have never been written, but have been preserved from mouth to mouth through generations. The guitar is the favorite instrument and is used not only to accompany the voice, but as a solo instrument. The bagpipe is also highly regarded.

Spain has never possessed musical genius and has had no great composers. Garcia, a Spanish vocal teacher, was unusually successful in producing more singers of note than any other master of his century. Sarasate, also a Spaniard, had a world-wide reputation as a violinist.

United States

Unlike the older countries, America is not rich in folklore. The early settlers came in small groups from different countries, and in the new environment found little to remind them of legends of the past. The conditions were all strange, and the people faced the exacting problems of the present, which left no time for the development of music. The old songs were forgotten, and no new ones created. Music, being looked upon with disfavor by the Puritans, was discouraged in the church service.

Lowell Mason recognized this fact and established singing schools, in which he taught the people to sing from notes. As the church was the center of the social life of the community, these singing schools developed into choirs. The Handel and Haydn Oratorio Society of Boston, one of the best known in the country, was the outgrowth of one of these choirs.

In this way the New England church was the mother of American music. Lowell Mason also organized conventions to encourage the study of music in other cities. With the aid of some prominent musicians, he established the Academy of Music in Boston, which rendered a very important service to America in its effort to establish the teaching of music in the public schools. Today, more attention is given to public school music in America than in any other country in the world.

In early days the oratorio and orchestra flourished in Boston, while in New York city the opera found the most congenial atmosphere. This is still true to some extent, although New York is really the musical center. The Metropolitan Opera Company of New York is the most famous in the country, but in recent years the Chicago Opera Company has become a strong rival. Each large city in the country has its orchestra and at least one good conservatory, while the musical courses in the universities and colleges excel those of like institutions abroad.

Enthusiasm for music is constantly increasing and the spread of musical culture promises well for the future. Already musicians and composers of excellent attainments are coming to the front.

The American piano and organ are pronounced the best, while the violins are as perfect as any of modern make.

An effort has been made in recent years to establish a folk song literature in the United States. From the result of this effort much has been learned of the songs of the Indians, who were the aborigines. Their music is crude and primitive, and has had little influence on the development of American music, although such composers as Edward MacDowell and Edgar Stillman Kelley have used the Indian themes in some of their important compositions. However, among the folk songs of the people of the United States, Indian music has no place.

The plantation songs of the American negro really form the basis of whatever folk literature we have. These melodies are real folk songs, for they express the sorrow, the joy, the spiritual longings, and the superstition of the race.

The influence which the negro has exerted upon the music of America, however, is not confined to these plantation songs.

The minstrels of the different nations have played an important part in the development of music, and have been closely allied in style and manner of performance, but the negro minstrels of America were unique. The demand which they created for a peculiar type of song based on the negro melodies, inspired Stephen C. Foster and others to write "My Old Kentucky Home," "Old Black Joe," "Old Folks at Home," "Nelly Was a Lady," and "Old Dog Tray," which are recognized today as American folk songs.

Wales

The Welsh are known as a singing people, and their choral work is famous the world over. This is due largely to the influence exerted years ago by the bards, who inspired the people with their singing of national songs, and gave to the folk songs remarkable grandeur and pathos. The Welsh Eistoddfod, a song festival that originated at the time of the bards, is still held in Wales, and has been introduced in the United States.

The Welsh songs are noted for their simplicity, their regularity of structure, and their virtual freedom from outside influence. The harp, the instrument of Wales, lends itself with great charm to these melodies.

Chapter XVI

GREAT COMPOSERS

ARNE
(1710–1778)

English Composer

Thomas Augustine Arne was born in London and educated in law. But his fondness for music was so great that he became a skillful violinist at the same time, and then took up music as a profession. He wrote several operas and oratorios which continued to be given for many years, but he is best known now for the musical settings he composed for well-known songs, such as "Under the Greenwood Tree" and "Rule, Britannia!"

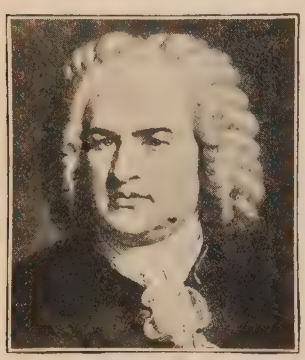
BACH
(1685–1750)

German Composer

Johann Sebastian Bach belonged to a very large family of musicians who had practiced the art of music for two hundred years. The family glory culminated in Johann. His father taught him when he was a very little boy. At ten years of age he was left an orphan and was placed in the care of his brother, an organist, who directed his education. He soon surpassed his brother and aspired to more advanced musical study.

He wished to study a volume of difficult selections, which his brother had locked in a latticed bookcase, and which could be seen, thus tempting him every day. One night the child tiptoed down stairs and succeeded in pulling the coveted roll through the lattice. He had no lamp or candle; the moon was his torch. It took him six long months to copy the

music; then, when his brother discovered what he had done, he punished him by destroying his difficult labor of so many months.



Johann Bach

Johann had a beautiful soprano voice and sang in a church choir, but his chief interest lay in organ music and composition. He studied until he became the greatest organist that ever lived.

Once when he was praised for his skill on the organ, he said, "There is nothing very wonderful about it; you have only to touch the right key at the right time, and the organ does the rest."

Bach wrote masses, oratorios, anthems, preludes, and fugues. He has been called the "Father of German Music."

Musicians before his day made almost no use of the thumb and little finger in clavichord technique, but this was inadequate for Bach's compositions, so he invented a new system of fingering, which is used today.

The study of Bach's compositions is indispensable to students of three instruments, the organ, the piano, and the violin.

Bach is considered the greatest musician of the ages.

BARNBY

(1836–1896)

English Composer

At seven years of age Joseph Barnby was in the church choir of York, England. His father, who was a church organist, gave his son a good musical education, and at the age of twenty-four the young Barnby was organist of a London church. From then until his death he was successively conductor of "Barnby's Choir," conductor of the Albert Hall Choral Society as successor to Gounod, the famous French composer, director of music at Eton, and principal of the Guildhall School of Music in London. For the excellence of

his work he was knighted in 1892. Barnby did much to raise church music to a high degree of excellence. His sacred compositions include the oratorio "Rebekah," many services and anthems, and two hundred and forty-six hymn tunes.

BEETHOVEN
(1770–1827)

German Composer

Ludwig van Beethoven, when four years of age, began to pick out little tunes upon the clavier, an instrument which in olden days took the place of the modern piano. His childhood was not a happy one, for his father was often very severe and cruel. He was the child's first teacher. Because Beethoven was so promising, the father was determined to reap the earliest possible advantages from his talent. He would often drag him from bed late at night and make him practice until morning. Before the child was nine years of age, he made such progress that his father placed him with a more competent teacher. Later his friends sent him to other masters with whom he studied composition, the clavier, and the violin. At the age of thirteen Beethoven had already done some composing and was conducting an orchestra in a theater.

Ludwig van Beethoven

When Beethoven was twenty-eight, he lost his hearing. One day, he wrote, "My deafness does not trouble me, here in the country. It is as if every tree around me said, 'Holy, holy.'"

Beethoven wrote nine of the world's great symphonies. This number seems small in comparison with the forty-nine by Mozart and the one hundred twenty-five by Haydn. But so painstaking was Beethoven that he worked for over five years on one symphony alone. The symphonies are filled

with beautiful and original ideas that have not since been surpassed. Haydn is called the "father of the symphony," but Beethoven is ranked as the greatest symphonist of all countries and all time. The Sixth Symphony represents his impressions of a visit to the country, the singing of birds, the babbling of brooks, the rustling of leaves, the thunder storm, and the country folk in their merry-making. The Ninth Symphony is called "The Choral Symphony" because it contains a chorus. He wrote the opera "Fidelio," and a great mass called "Missa Solemnis."

Beethoven was not pleasing in appearance or in manner, but his friends recognized his high ideals of life. He loved the truth and had a warm, generous heart. So much did the public admire him, both as a man and a genius, that at his death his funeral services were conducted like those of a ruler.

BIZET
(1838–1875)

French Composer

Georges Bizet entered the Paris Conservatory at the age of nine, and later progressed so far in his musical studies that he obtained, among seventy-eight competitors, the prize offered for the best comic opera. He also won the Grand Prize which gave him the chance to study in Rome.

Bizet's "Carmen" represents the highest development of the *opera comique*. He demanded for his operas a text of real literary value and for this reason his influence makes the French *opera comique* stand on a high artistic plane. His chief characteristic was his love for what is known as "local color."

He was a brilliant pianist, and many of his piano compositions have won popularity.

The sudden death of this original and brilliant young musician, at the age of thirty-seven, was a great loss to the world. Basing their judgment on "Carmen," critics are of the opinion that Bizet would have been the greatest of French musicians.

BRAHMS
(1833–1897)

German Composer

Johannes Brahms began to study music early in life. His father was a musician, and did much in starting the boy in his studies, giving him every opportunity to continue them under the best teachers.

Before Brahms was twenty he made a concert tour with Remenyi, the Hungarian violinist. On one occasion, he was required to play a difficult accompaniment on a piano which was pitched too low for Remenyi's violin. This necessitated transposing the whole composition at sight, which Brahms was able to do with accuracy and spirit.

He was fortunate in being the protegé of Schumann, who introduced his compositions to the music world with generous enthusiasm. Brahms, however, was not satisfied, for his standards were very high. From this time, he wrote a contrapuntal exercise every day of his life.

He held the opinion that music should be not only beautiful but perfect. He gave more attention than any other composer to details, and his works are finished to an unusual degree.

Brahms's compositions consist of four symphonies, a German requiem, chamber and piano music, and many beautiful songs, which rank with the best classics. For depth of feeling and beauty of expression, his music has rarely been surpassed.

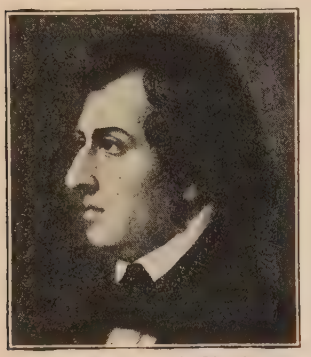
In character, Brahms was very simple, modest, unaffected; he loved everything that was genuine, and cared little for fame.

CHOPIN
(1809–1849)

Polish Composer

Frederic François Chopin was a very delicate, sensitive child. He was so susceptible to the effects of beautiful music that as he listened he would often cry silently as though his little heart would break.

He was a genius. Even from the first he amazed his teachers by improvising the most exquisite melodies on the piano long before he could write the notes.



Frederic François Chopin

When he was nine years of age, his parents allowed him to play in public at a charity concert. Chopin was so small that his mother stood him upon a chair to get him ready. He wore a new jacket and a beautiful sailor collar, which to him was a very important matter. He would often say, "I can't play if I am not dressed up."

Chopin possessed a wonderful power over people. Even as a lad when his playmates became noisy and uncontrollable, he would steal to the piano and begin to play; immediately all confusion would be stilled. Sometimes he would put out the light, tell a story in words, and then express it on the piano.

Chopin loved nature with his whole soul, and was especially fond of the scenery of his own country. The strain of sadness through so many of Chopin's compositions is because of his deep sorrow over Poland's sufferings. The composer had a keen sense of humor, a great love of mimicry, and a gift for caricature.

Late in life Chopin said that one of the greatest compliments he had ever received was the fact that during one of his concerts, a German traveler allowed his pipe to go out unheeded, so engrossed was he in the music.

Chopin was the poet of the piano. He not only played beautifully, but composed much exquisite music for his loved instrument. Concertos, polonaises, ballads, waltzes, preludes are his best known compositions.

It is said of Chopin, "No man ever attained greater romantic expressiveness in piano compositions." The fact that one-third of the compositions on the programs of great pianists are by Chopin testifies to his popularity as a composer.

DVOŘÁK
(1841–1904)

Austrian Composer

The boy Antonin Dvořák first appeared as a musician at the door of his father's shop, where he and some companions with musical ability would play for the entertainment of the village merrymakers. As a young boy at school he learned to sing and to play the violin with such ability that he was soon able to assist in the church services.

When Dvořák was twelve years old his father sent him to an uncle in a large town that he might continue his schooling. Here it was his good fortune to come under the attention of the best musician of the town, who, recognizing the talent the young boy possessed, willingly gave him instruction. The pupil soon surprised his teacher, and the teacher generously admitted it.

Dvořák now won his father's permission to go to Prague to study. In a very short time, however, all financial assistance from home was stopped. To earn his living the young musician played in a private orchestra and in various inns for the entertainment of the guests. For some years he underwent great struggles and privations, but in spite of his poverty he continued to devote himself to study and to composing. Much of the time he could not afford to provide himself with music paper or to rent a piano.

When Dvořák was about thirty-two, his compositions began to attract attention, and from then to his death his works were eagerly watched for. His work was mainly of a national quality.

Dvořák was greatly admired by the English and spent much time in England. Between the years 1892 and 1895 he was head of the National Conservatory of Music of America in New York. The last years of his life were spent in Prague, where he died in 1904.

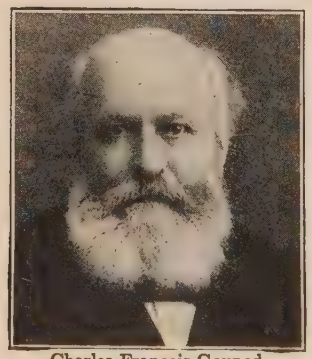
ELGAR
(1857——)
English Composer

Sir Edward Elgar was brought up from babyhood in a musical atmosphere, his father for many years being a church organist of considerable ability in Worcester, England, a member of the Glee Club there, and a director of music festivals. The son studied eagerly instrumental music and soon learned to play several instruments. In 1885 he succeeded his father as church organist, and at once began to write church music. Some years later he was made professor of music at Birmingham.

His popularity came in 1900, when his oratorio, "The Dream of Gerontius," was performed. He was recognized both at home and abroad as an important factor in the writing of church music. But his popularity does not rest alone on his sacred compositions. He stands today in the front rank of composers, and critics pronounce his work to be of marked beauty and power.

GOUNOD
(1818–1893)
French Composer

The parents of Charles François Gounod were cultivated people, who, discovering musical talent in their little son at an early age, gave him many advantages. He developed a musical voice, and having ability to read music, was made soprano soloist in a boy choir. At the age of sixteen, he was admitted to the Paris Conservatory, where he won a Grand Prize as a pianist.


Charles François Gounod

At one time he studied theology with the purpose of becoming a priest, but his three years in Rome, given to the study of church music, made him decide to devote his life and talent to music. He gave vent

to his deeply religious nature by writing many sacred compositions, masses, and oratorios. He also wrote several operas, of which "Faust" and "Romeo and Juliet" are the most popular.

It has been said of him, "Gounod was a master of the tender, the poetic, and the beautiful, rather than the tragic or sublime."

All France paid the highest tribute to his memory when he passed away.

GRIEG
(1843–1907)

Norwegian Composer

Edward Hagerup Grieg showed his musical talent in childhood. He began his work on the piano at six, under the direction of his mother. When he was but nine years old he surprised his school-teacher by submitting a musical composition in place of a literary one.

Edward Hagerup Grieg

Grieg was a great lover of nature. The beauty of the somber northern landscape so appealed to him that at fifteen he made up his mind to become an artist. The idea was changed, however, through the advice of Ole Bull, the great Norwegian violinist, who, recognizing Grieg's musical ability, insisted that he be sent to the Leipsic Conservatory, where he studied four years.

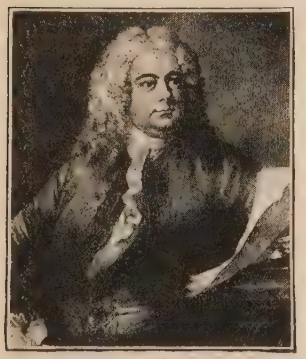
Grieg was very patriotic and worked untiringly for the advancement of Scandinavian music. Many of his greatest compositions are based on the Norwegian folk tunes. He wrote many beautiful songs, sonatas for piano and violin, a concerto for piano, and the "Peer Gynt Suite," which was written to accompany parts of Ibsen's poem, "Peer Gynt."

Grieg was so much beloved in his own country that he was granted an allowance by the Norwegian Parliament. Musicians consider him one of the very greatest of modern masters.

HANDEL
(1685–1759)

German Composer

When Georg Friedrich Handel was a baby he loved the deep tones of the church bell. One year, when a tiny lad, his Christmas gifts consisted of musical toys, such as a trumpet, drum, flute, and horn. He arranged these playthings carefully in a miniature orchestra.


Georg Friedrich Handel

His father was insistent that his son should study law. He was very stern with the child and tried in every way to suppress his musical tendencies. He banished all musical instruments from the house, and forbade the lad to go where there was music.

One day the father visited the Duke's palace, and took young Handel with him. Straying into the chapel the child was irresistibly drawn to the organ and began to play. The Duke, overhearing him, was carried away with the playing, and not only pronounced the boy a genius, but persuaded the father to give his son a musical education.

From then on Handel studied singing, composition, the organ, the clavier, and several orchestral instruments. When nine years of age, he began writing instrumental trios. At the age of eleven, he was sent to Berlin to study. At sixteen, he received an appointment as organist, and soon became one of the greatest organists of his time.

Handel wrote many cantatas, songs, and compositions for various instruments, but his fame chiefly rests on his oratorios, which were written in London, where the greater part of his life was spent. He became a naturalized Englishman and was idolized by the people of his adopted land. "The Messiah," the greatest of his oratorios, was composed in three weeks, and was first performed in Dublin. The city went

wild with enthusiasm. The story of this oratorio is based upon the life of Christ, and is faithful to the Scriptures in detail. It has been performed more often and in more countries than any other musical work for a large chorus. In many cities it is given every Christmas.

Six years before his death, Handel became totally blind, but this affliction in no way interfered with his work at the organ. A week before his death he directed a performance of "The Messiah." The great composer was buried in Westminster Abbey.

Handel's music expresses nobility, majesty, and deep tenderness.

HAYDN
(1732–1809)

Austrian Composer

Franz Josef Haydn was born in an Austrian village. His parents being very poor, he was taken, when about six years old, into the home of a cousin, in Vienna, who offered to help him obtain a musical education.

At the age of eight he entered the choir in St. Stephen's Church, Vienna. Here he remained for nine years, at the same time receiving careful training in voice and violin.

When Haydn was about sixteen he lost his voice. This led to his being turned adrift to make his living as best he could. For a long time he was very poor, and was often cold and hungry.

For some years Haydn had been composing, but he had little knowledge of theory and composition. Realizing this, and having no money, he arranged with the famous singing teacher Porpora to be his valet in exchange for lessons. Porpora, although very cross, was a splendid teacher. His instruction was invaluable, and as a result of it Haydn was soon able to write compositions that he could sell.

After a few years he received an appointment as director of a private orchestra belonging to Prince Esterhazy. This gave Haydn an opportunity to hear his own compositions played by an orchestra under his own direction, as well as to study instruments and their combinations. Many of Haydn's

most important works were written in the Prince's home, where he remained for nearly forty years.

He composed church music, string quartets, sonatas, the "Austrian Hymn," two oratorios, "The Seasons" and "Creation," and one hundred twenty-five symphonies. Haydn was called the "Father of the Symphony."

Cheerfulness, simplicity, and naturalness are the characteristics of his music as they were also the characteristics of his nature. He was so much loved by musicians of his own time that they called him by the endearing name "Papa Haydn."

LEONCAVALLO
(1858–1919)

Italian Composer

Ruggiero Leoncavallo was born in Naples and educated at the Conservatory there. For some years he was a teacher of music, but after he had succeeded in producing a successful opera, he devoted himself to composing. Unlike most composers of opera, he wrote the words as well as the music of his operas. The greatest singers of the last thirty years have sung in his famous "I Pagliacci."

MASCAGNI
(1863–)

Italian Composer

Pietro Mascagni was adopted and educated by an uncle, who gave him musical advantages as well as a general education.

His one-act opera "Cavalleria Rusticana" was the first composition to bring his name before the musical world. It created such a furore that he was greeted as a second Verdi, but his later operas, owing to poor librettos, were failures. He again turned his attention to conducting, in which he had previously gained some renown, and successfully toured England and the United States.

MACDOWELL
(1861–1908)

American Composer

Edward Alexander MacDowell, a gifted composer of American music, was born in New York. He began his study at the age of eight and continued it for many years in Europe. He was taught by Madam Carreño and Raff, and encouraged by Liszt.

Edward A. MacDowell

He played with the Kneisel Quartet, the Thomas Orchestra, and later accepted a chair at Columbia University.

His piano sonatas are masterly and his songs beautiful; his concertos are especially noted for their melodic and harmonic qualities. All of his works possess wonderful tone-coloring.

The "Indian Suite" is probably the best example of his art. "Woodland Sketches" and "New England Idyls" are very popular.

MASSENET
(1842–1912)

French Composer

Jules Massenet lived a long life of musical triumphs. At the age of four, he showed unusual ability and at the age of nine entered the Paris Conservatory, where he had many famous musicians as teachers.

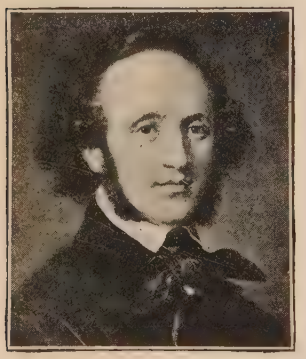
His compositions were always enthusiastically received, so that his life after the age of twenty-three was a continuous march from victory to victory. He wrote songs, orchestral suites, oratorios, and operas. His most popular operas are "Thaïs," "Sappho," "Le Jongleur de Notre Dame," "Le Cid" and "Manon."

MENDELSSOHN
(1809–1847)

German Composer

Felix Mendelssohn was the one great composer who was always surrounded by wealth and culture. His father was a successful banker and a man of keen intellect.

When the lad was three years of age, his mother gave him five minute lessons on the piano. As he grew older he was given a thorough course in composition and continued his piano study. He made his first public appearance as a pianist at ten years of age, and was enthusiastically received.



Felix Mendelssohn

His sister Fanny, three years older, was almost as talented as he. The two children organized Sunday afternoon concerts in their own home, in which musicians of high standing took part. Felix was the conductor of the orchestra, and in order to be seen, had to stand on a stool. In each of these programs he produced some new work, which he either played or conducted with the skill of an experienced musician.

In later life he traveled through Europe, visiting many of the principal cities. In one of his letters, he wrote, "There are always two things I must have, a Bible and a piano." While in Italy, he wrote the Italian Symphony.

Mendelssohn wrote many compositions for the piano. The most popular among these is the collection published under the name of "Songs Without Words." However, his greatest compositions are his symphonies and the two oratorios, "Elijah" and "St. Paul."

MOSZKOWSKI
(1854–)

Polish Composer

Moritz Moszkowski studied music in German conservatories and first won fame as a pianist. Later he settled in

Paris and distinguished himself as a composer for both piano and orchestra. His best known compositions are his waltzes and Spanish dances.

MOZART
(1756–1791)
German Composer

Wolfgang Amadeus Mozart had a very happy childhood. He was most precocious, and had a sweet, sunny, loving nature. When he went to bed, he would kiss his father on the tip of the nose and sing a good night song. "Next to God comes Papa," he would often say. When his playthings were moved from room to room, he wanted some one to sing or play a march.

Wolfgang Amadeus Mozart

At four years of age, his father gave him his first music lessons. Even before this time he showed remarkable talent. His ear was so accurate that when blindfolded he could name any key struck on the harpsichord. In a Paris art gallery there is a bronze statue of the child Mozart tuning his violin.

When Mozart was six years old, his father took him and his ten-year-old sister, who was also talented, on a concert tour. They traveled extensively through Europe in a carriage, as there were no railroads. The children played before the nobility and were received with the greatest enthusiasm. The father was given swords, laces, snuff-boxes and gold cases, but no money.

Mozart was perhaps, as a child, the greatest musical prodigy of all time. At the age of ten he played the organ, the piano, and the clavier with finished skill. When he was twelve he had written a symphony, several piano sonatas, part of an oratorio, and two arias. Before he was fourteen he wrote a grand opera. At twenty-one, he was looked upon as a great master.

In his more mature years Mozart composed several operas, the most important of which is the "Magic Flute." He also

wrote many masses, symphonies, quartets, and songs. His last composition was a Requiem, which his friends sang with him the day before he died.

He was a most lovable friend, a dutiful son, and a diligent worker. Mozart's music is unexcelled in its purity, grace, and spontaneity. Critics believe that no artist ever wrote more beautiful melodies than Mozart.

PUCCINI

(1858–)

Italian Composer

Giacomo Puccini was born in Italy of a family that had been musical for four generations. He was educated at the Milan Conservatory and soon began composing operas. "La Boheme" made him famous; "Tosca" and "Madam Butterfly" are also operas of the highest rank.

ROSSINI

(1792–1868)

Italian Composer

Gioacchino Antonio Rossini was a bright, happy child whose parents were musicians and encouraged his talent. The lad loved fun, was full of pranks, and had an abounding imagination.

He had a clear, true, boyish voice, and sang a great deal. Italian literature as well as music interested him but he was not as studious and ambitious as were some other musicians. However, he learned to accompany, to conduct, and to compose.

Rossini wrote forty operas. The best known are "The Barber of Seville" and "William Tell." The latter was the composer's favorite and is considered his masterpiece.

The sacred work "Stabat Mater" (hymn on the crucifixion) was his last composition, although he lived many years after it was completed. He was satisfied with wealth and fame and had no further ambition.

His music is bright and merry, thus reflecting his own nature.

RUBINSTEIN
(1829–1894)

Russian Composer

Anton Rubinstein, who was of Jewish parentage, showed a remarkable genius for music very early. Before he was ten years of age a great future as a pianist was predicted for him. He was sent to Germany to the best teachers for a thorough musical training, and afterwards made a number of successful tours through Europe.

He founded the Imperial Conservatory at St. Petersburg. In 1872 he gave over two hundred concerts in America. Then he returned to Germany, where he settled down to teaching and composition. He wrote in all forms, but his best known compositions are his songs, piano pieces, and the symphony "The Ocean."

He was in character simple, genial, original, and full of imagination.

SAINT-SAËNS
(1835–)

French Composer

Charles Camille Saint-Saëns was born in Paris and educated in the Paris Conservatory. His first symphony, composed at the age of sixteen, proved his genius.

At eighteen, he became organist of a Paris church, holding this position for twenty years. During this time he composed in every form with great success. His symphonies and symphonic poems are remarkable for their wealth of spontaneous melodies and originality of harmonic effects. "Samson and Delilah" has been performed more often than any other of his dramatic compositions.

For many years he was regarded as the greatest pianist of France. His piano works, his songs, and chamber music are of high rank. He delighted audiences with his brilliant performances during his last American tour and was given an ovation at the Panama-Pacific International Exposition in San Francisco, 1915.

SARASATE
(1844–1908)

Spanish Violinist and Composer

Pablo Martin de Sarasate was born in Spain and educated at the Paris Conservatory. He became a concert violinist, playing in most of the countries of Europe as well as in both North and South America. He was noted for his pure tone, and the ease with which he played. His best known compositions are the Spanish dances.

SCHUBERT
(1797–1828)

Austrian Composer

The name of Franz Peter Schubert, the one great composer native to Vienna, is always associated with song.

At a very early age he was taught the piano, the violin, and singing by his older brother and his father, who always said that he seemed to know everything beforehand. These three, with another brother, formed a group of string players for whom fourteen-year-old Franz wrote quartets.

Franz Schubert

He had such a beautiful voice that, when eleven years of age, he received an appointment in the Imperial Chapel. He directed the boys' orchestra, and studied orchestral effects, which he later expressed in his own compositions.

He wrote many operas, symphonies, masses, sonatas, and quintets, but he is especially famous for his songs, which are unsurpassed in beauty of melody. Although he lived but thirty-one years, he composed six hundred songs. He wrote as many as seven in one day. The "Erl King" is one of the greatest. It has been said, "If Schubert had never written another line, his fame might rest upon this composition."

SCHUMANN
(1810–1865)
German Composer

When Robert Schumann was a young lad he loved his studies at school and also the games on the playground, but most of all he loved music. He invented a game that made him a great favorite with all his playmates. Going to the piano he would play very bright and gay music for several minutes; then, turning around, he would ask, "Whom does this music describe?" The children all shouted "Franz." Again he would turn to the piano. This time the music was low and sweet, and they all exclaimed, "You are thinking now of little Gretchen."

Schumann was very ambitious to become a great pianist. When he attended a concert given by a young Englishman who played remarkably well, he wondered if he would ever become as skillful. He always kept his copy of the program near him. When he looked at it, he thought, "Every day I must do my best. I can succeed in no other way."

His third finger being very weak, he invented a machine to strengthen it, which he used so incessantly that the finger was crippled and his career as a great performer had to be given up. This was a keen disappointment, but he became resigned to it and found new hope in composition, study, and travel.

Schumann wrote four symphonies, original and beautiful compositions for the piano and two hundred and fifty songs, most of which are very beautiful. Many critics consider Schumann the greatest and most original composer of his time.

STRAUSS
(1864–)
German Composer

Richard Strauss, whose father was a horn-player, began composing songs and music for the piano and orchestra as a child. Today he is one of the most progressive composers in Europe. The music world has been startled by his daring harmonic combinations. His operas and orchestral compositions have met with great success. He is a finished pianist and is acknowledged one of the leading orchestral directors.

STRAUSS

(1825–1899)

Austrian Composer

Johann Strauss, a Viennese, showed at an early age his fondness for music. His father disapproved of music as a vocation, but with his mother's help he studied secretly for several years. He composed a waltz when six years old, because this form of music particularly appealed to him.

In his later life he wrote four hundred waltzes, which expressed the spirit and gaiety of Vienna. The "Blue Danube Waltzes" are the most beautiful and popular. He also wrote several operettas.

SULLIVAN

(1842–1900)

English Composer

Arthur Seymour Sullivan was the son of the bandmaster at the Royal Military Academy of Sandhurst, England, and when he was eight years of age he could play every wind instrument in his father's band. He studied at the Royal Academy of Music, London, and later at the Conservatory of Leipzig. Sullivan is known for his songs, hymns, and for the charming light operas he wrote in conjunction with W. S. Gilbert. "The Lost Chord," "Onward, Christian Soldiers," and "The Mikado" are among his best known compositions. He was the most popular English composer of his time, and was knighted in recognition of his musical work.

Arthur S. Sullivan

THOMAS

(1811–1896)

French Composer

Charles Ambroise Thomas, the son of a musician, learned his notes with his alphabet and was given every opportunity for study.

Later, he entered the Paris Conservatory and won the prize for harmony and piano. His teacher called him his "note sensible" (leading note) because he was extremely sensitive.

His early works, Italian songs and pieces for strings and orchestra, showed clearly that he had unusual talent. Later, he was most successful in composing the form known as *opera comique*. "Mignon," the most popular of his many operas today, was performed one thousand times during his lifetime.

His unaccompanied part-songs for men's voices are particularly good. He became director of the Paris Conservatory, holding this position for twenty-five years.

TSCHAIKOWSKY

(1840–1893)

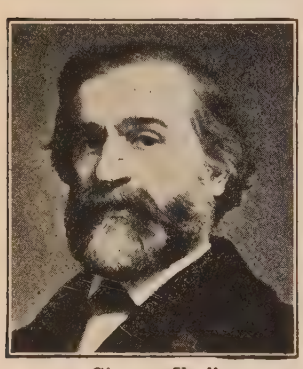
Russian Composer

Peter Ilyitch Tschaikowsky, a Russian composer, was born among the Ural Mountains, where his father was a mining engineer. He studied music with Rubinstein and taught harmony and composition in the Moscow Conservatory. A wealthy lady who recognized his great talent for composition, made it possible for him to give up his entire time to writing music. His work embraces all forms for piano and orchestra. He is classed as the most eminent Russian composer, and his symphonies rank with those of the great masters.

VERDI
(1813–1901)

Italian Composer

Giuseppe Verdi was a serious, melancholy child, who cared little for frolic and play. His interest was centered in hand organs. Little did he realize that his own compositions would later contribute largely to the repertoire of these street instruments.


Giuseppe Verdi

Verdi studied the pipe organ and at the age of ten held the position of village organist. He was studious, benevolent, and generous, and was very much beloved and honored by the Italian people. When he died, the whole country mourned. He left a large sum of money to maintain a home for aged musicians.

Verdi was one of the greatest Italian composers of opera. Some of these are "Il Trovatore," "La Traviata," "Rigoletto," "Aïda," "Othello," and lastly "Falstaff," which was written when he was eighty years of age. His music is very melodious and has given much pleasure to the whole world.

WAGNER
(1813–1883)

German Composer

In early life Wagner was associated with actors, as his stepfather, a cultured gentleman, belonged to the stage. Wagner became interested in the works of Shakespeare, which awakened in him considerable literary ability, and began writing plays.

When fifteen, he wrote a tragedy in which he introduced forty-two characters, but before the third act he had killed

them all, and was forced to have them re-appear as ghosts in order to finish the play.

His genius for music was unusual. He could learn most from hearing the works of great composers. He says of Beethoven, "I heard a symphony of his; I thereupon fell ill of a fever and when I had recovered I was a musician." From this time on he determined to devote himself to music and diligently began the study of harmony and composition.

Richard Wagner

Because of his revolutionary ideas, Wagner was, in 1849, banished from Germany. Through all of his troubles he had one sincere friend, Franz Liszt, the Hungarian composer and pianist.

Most of Wagner's compositions are operas. The earlier ones, "Rienzi," "The Flying Dutchman," "Tannhäuser," and "Lohengrin," were not well received. When all other conductors ignored them, Liszt brought them out.

His later operas, "The Ring of the Niebelung," "Tristan and Isolde," "The Meistersinger," and "Parsifal," were all successfully presented during his lifetime.

Wagner realized that the art work of the future was the welding of poetry, music, and drama into one effective whole. He created the modern music drama, which was a daring departure from the old school of opera, in which the music was the chief consideration. By attaching a melody, called a motif, to every person and to every event, he doubled the value of dramatic incident.

Under Wagner's direction an opera house was built at Bayreuth which was and is the ideal home of Wagnerian opera. The greatest artists sing there and people of the musical world go to Bayreuth to hear these wonderful productions under the most favorable conditions.

Wagner had unusual versatility. He wrote the librettos for his operas, coached the singers who were to sing them, and was his own stage manager and orchestra director. In musical history Wagner stands out as does no other composer. He

ranks as one of the world's greatest dramatists and is in the front rank of powerful composers.

WIENIAWSKI
(1835–1880)

Polish Composer

Henri Wieniawski was born in Poland and received his musical education in Paris. He was a successful teacher of the violin and won high rank as a composer of violin music. For a number of years he made concert tours through Europe, and in 1872 played in America with Rubinstein. "Souvenir de Moscow" is one of his most beautiful and best liked compositions.

WOLF-FERRARI
(1876–)

Italian Composer

Ermanno Wolf-Ferrari studied the works of Bach and Beethoven by himself until he was seventeen years old. After spending the next two years in Germany, he returned home to devote himself to Italian music.

His operas have been successful. "The Secret of Suzanne," while light in subject, is interesting and fascinating in its musical effects. His "Jewels of the Madonna" is his masterpiece so far, and shows such art that the world may expect something greater from this young composer.

Chapter XVII

FAMOUS ARTISTS

Frances Alda

Frances Alda, a native of New Zealand, is a soprano artist who has won marked success with the Metropolitan Opera Company as well as on the concert stage. She is distinguished for the sweetness of her voice and the variety of rôles which she has sung successfully.

Pasquale Amato

Pasquale Amato is a popular Italian baritone. After he was recognized in Italy he toured Europe and South America before becoming a member of the Metropolitan Opera Company. He has sung leading parts in many of the standard operas and some of the new ones.

Elsie Baker

Elsie Baker, a native of Philadelphia, received her education in America. She has a rich, beautiful contralto voice, and excels as a church soloist and a concert artist.

David Bispham

David Bispham was the first American baritone to sing in opera with the Metropolitan Opera Company. He did much to promote American talent and to present operas with an entire cast of American singers. Up to the time of his death, in 1921, he was a favorite recital artist.

Alessandro Bonci

Alessandro Bonci, an Italian, is one of the noted tenors of the world. His operatic rôles are artistic and finished. He has sung in opera in the principal cities of Europe and of both North and South America.

Emma Calvé

Emma Calvé was born in Spain, but one of her parents was French and she studied in Paris. Her first great success in opera was made in Italy. Since then she has sung in the principal cities of Europe and America. Her most famous rôle is "Carmen" in the opera of the same name. She is distinguished for her acting as well as for a rich warm soprano voice.

Giuseppe Campanari

Giuseppe Campanari is an Italian musician of varied talents. He was first known as a pianist, then as a cellist, but his greatest success has been as a singer. His fine baritone voice has been heard with equal pleasure in concert, oratorio, and opera.

Pablo Casals

Pablo Casals, the great Spanish cellist, is a master on his chosen instrument. He is considered the world's greatest cellist.

Mario Chamlee

Mario Chamlee is a young American tenor who has sung with both the Metropolitan and the Scotti Opera Company. That he has a brilliant future before him is the opinion of many.

Florencio Constantino

Florencio Constantino, for many years leading tenor of the Boston Opera Company, had a voice of unusual compass, full and rich in volume. He died in 1919.

Alfred Cortot

Alfred Cortot, born in Switzerland of French parents, is recognized as one of the foremost pianists of the day. He has also won distinction as a conductor in France. During

the World War he had charge of concerts in hospitals and training camps and gave much of his time to the "reconstruction" of the wounded soldiers. He was one of the soloists selected to play with the French orchestra when they toured America, at the close of the War.

Enrico Caruso

Enrico Caruso was the son of poor Italian peasants. When a child, he sang in the streets of Naples and gathered in the pennies that were thrown to him. At fourteen years of age, he was a hard-working mechanic, with a monthly wage of ten dollars. One day a man in a cheap hotel heard his voice and was so pleased that he arranged for his first public appearance. It was at this time that preparations were made for him to study. Besides possessing a naturally well-placed tenor voice, which was very expressive, Caruso had dramatic ability that soon placed him in the rank of the world's operatic stars. He died in his native city in 1921, mourned by music lovers everywhere.

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Enrico Caruso

Julia Culp

Julia Culp, a Dutch contralto, is noted for her beautiful rendition of the art song. She has sung with the leading orchestras of Europe and America and has appeared in recitals with Grieg, Saint-Saëns, and Richard Strauss. She represents the highest expression of vocal art.

Emilio De Gogorza

Emilio de Gogorza, a baritone, was born in America of Spanish parents. He received his general education in Europe, but much of his music education in America. Today he excels in song recitals.

Vladimir de Pachman

Vladimir de Pachman, Russian pianist, has toured America several times. He plays Chopin's compositions with beautiful tone and delicacy of touch.

Emmy Destinn

Emmy Destinn, a native of Bohemia, has sung many difficult operatic rôles. Her beautiful voice has been heard in all the large opera houses of Europe, and she is now one of the leading sopranos of the Metropolitan Opera Company of New York.

Marguerite Dunlap

Marguerite Dunlap, a Southern girl, received her musical education in America. She is a concert artist and possesses a rich contralto voice.

Mischa Elman

Mischa Elman

Mischa Elman, a Russian violinist, showed wonderful genius in his youth, not only in his command of the violin but in his independent conception of music. He is a master of technique. He was released from service during the World War by the Russian government.

Emma Eames

Emma Eames is an American soprano. She began her musical studies in this country and completed them in France. Her capacity for hard work is as great as her talent, and the two combined have won great success for her. She is a concert and opera singer with an attractive personality.

Geraldine Farrar

Geraldine Farrar is a soprano we are proud to claim as an American. She studied music in this country and abroad under the best teachers, and has received many honors. Distinguished as she is for the charm with which she sings the old favorites in concert, she has made even greater successes in opera. She has a beautiful voice and unusual dramatic ability, and has sung a large number of different operatic rôles.

The Flonzaley Quartet

The Flonzaley Quartet is an organization devoted exclusively to playing chamber music, which is music adapted to performance in a small audience room. This quartet was founded in 1903 by an American millionaire, and named after his Swiss villa on Lake Geneva. However, for many years it has been self-supporting. It limits its members to performance in this quartet. Its music is art itself, perfect in unity and delicacy. The Flonzaley Quartet is considered the finest organization of its kind in the United States.

Mary Garden

Mary Garden was born in Scotland, but has spent most of her life in America. She studied music in Chicago and then in Paris, where she made her first appearance in opera. She was a success immediately, not only as a vocalist but as an actress, though she had never taken a lesson in acting. Returning to America, she sang first with the Metropolitan Opera Company, then with the Chicago Opera Company, of which she became the director in 1921. Her greatest successes have been in the modern French operas.

Mabel Garrison

Mabel Garrison, an American soprano, received her early training in America. She first attracted attention in a church choir. Her brilliant voice and musicianship soon brought her success on the concert platform, and later in the Metropolitan Opera Company.

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Amelita Galli-Curci

Amelita Galli-Curci

Amelita Galli-Curci came from an Italian family of musicians. She was educated in the various languages as well as in music. After singing with great success in Europe and South America she came to the United States in 1916 and at once became famous in our country. She has a beautiful, pure coloratura soprano voice, and excels both in opera and in concert. She is also an accomplished pianist.

Alma Gluck

Alma Gluck was born in Rumania but came to America at the age of six, and received most of her musical education in this country. Nature has given her an even, beautiful, and sympathetic soprano voice. She has been successful on both the opera and concert stage. She is the wife of Zimbalist, the Russian violinist.

Leopold Godowsky

Leopold Godowsky, one of the greatest of pianists, is a native of Russian Poland. Since 1915 he has played almost continuously in America. As an exponent of piano technique, Godowsky ranks very high.

George Hamlin

George Hamlin, an American tenor, has won distinction by his ability to sing in both oratorio and opera. Over one hundred oratorios and cantatas are included in his repertoire.

Frieda Hempel

Frieda Hempel, a native of Leipsic, has met with unusual success in opera. She has a beautiful coloratura soprano voice.

Jascha Heifetz

Jascha Heifetz, the young Polish violinist, has made a wonderful success of his violin playing. At ten years of age he was a finished artist and made a tour of Europe. He has since played in America, astonishing everybody with his performances. He is considered one of the world's greatest violin players.

Josef Hofmann

Josef Hofmann, a native of Poland, is one of the great pianists of our time. He has been recognized all over the world as a master of piano technique.

Louise Homer

Louise Homer is an American contralto, famous for a beautiful lyric voice. She has sung in opera with the greatest singers of her time, having been a member of the Metropolitan Company for years. She has been equally successful in oratorio and concert work, and is greatly admired by American music-lovers.

Theo Karle

Theo Karle, a young American tenor, has a voice of unusual compass, quality, and power.

Kreisler

Fritz Kreisler was a boy prodigy. At ten he won the first prize at the Vienna Conservatory; and at twelve the Paris Conservatory conferred on him an honor which had never before been won by so young a boy. He is not only a famous performer on the violin but he has written some very beautiful music for the violin and has also adapted works of many other composers.

Kubelik

Jan Kubelik, one of the greatest violinists of the present time, was born near Prague. When only five years old he began studying the violin and when he was eight he played in public. After that he studied for several years at the Prague Conservatory. His public playing since that time has been everywhere acclaimed with delight.

John McCormack

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John McCormack

John McCormack was entirely unknown to the music world a few years ago. His rise to fame is one of the most remarkable incidents in the history of the opera singer. He began by astonishing himself and friends at a competitive musical festival in Dublin, winning the first prize. He then gave several concerts in Ireland and with the proceeds went to Italy to study. He made rapid progress and soon appeared in "Rigoletto" with Tetrazzini. He has a sympathetic tenor voice and is best known for his interpretation of Irish songs.

Lucy Marsh

Lucy Marsh is an American girl. Her voice is a lyric soprano of unusual purity, smoothness, and flexibility.

Nellie Melba

Nellie Melba, whose beautiful coloratura soprano voice has been called "golden," was born in Australia. Her father was Scotch and her mother Spanish. She showed great musical talent as a child, but was married before she decided on a musical career. After studying in Europe she began

singing in opera with immediate success. She sang many rôles and became the leading soprano of the Royal Opera Company in London. Probably no singer has been more loved than Melba in Europe, America, and Australia. She received a great ovation when she returned to sing in her native land. Her name Melba is derived from her native city, Melbourne.

Marie Michailowa

Marie Michailowa, born in Little Russia, was the prima donna at the Imperial Opera House at Petrograd for many years. She has a beautiful, sympathetic coloratura soprano voice.

Alice Nielsen

Alice Nielsen, an American soprano, is an example of an ambitious, untiring American girl. She first made a success in light opera, but gave it up to study grand opera. After singing with several smaller companies, she joined the Metropolitan Opera Company. She has sung principal rôles in many operas.

Lillian Nordica

Lillian Nordica was often called the world's greatest dramatic soprano. She was an American, and received her early musical education in Boston. Later she studied in Italy, where she made her first appearance in opera. She made an immediate success, and was one of the first Americans to be considered a great opera singer abroad. When she returned to her native land, she was received everywhere with the greatest enthusiasm. Mme. Nordica died in 1914.

Irene Pavloska

Irene Pavloska calls herself a Polish-Canadian-American. As a mezzo-soprano she has won success with the Chicago Opera Company, as well as on the concert stage.

Ignace Jan Paderewski

Ignace Jan Paderewski

Ignace Jan Paderewski, a Pole, is one of the great pianists of his time. He is known all over the world because of his many concert tours. In addition to being a wonderful artist, he has composed many piano pieces. So much has been written of his leadership as the first Premier of the New Poland, that we think of him as an efficient statesman as well as a remarkable artist.

Adelina Patti

Adelina Patti was born in Spain, but came to America when a child. At the age of sixteen she made her début in opera. Her success was immediate and tremendous. The remainder of her life was a continual succession of triumphs. She sang successfully more than thirty of the great operatic rôles, and delighted thousands with the old familiar songs as well as the more difficult arias. No singer was ever before the public so long and kept her voice so well as Patti. She died in 1919 at the age of seventy-six.

Maud Powell

Maud Powell, a gifted American artist, began violin study when eight years of age. She studied in both America and Europe and was acknowledged all over the world as an artist of unusual ability. She played artistically in a simple and unaffected manner. At home and abroad her successes were pronounced. Americans have reason to be proud of their distinguished countrywoman and regret her untimely death.

Max Rosen

Max Rosen is a young American violinist, who is recognized as a virtuoso on both continents.

Titta Ruffo

Titta Ruffo, like many other great singers, comes from Italy. His first successes in opera were made in South America. When he returned to Italy he was welcomed as one of the greatest living baritones. He has sung for several seasons with the Chicago Opera Company, and has many principal rôles, in all which he shows himself a finished artist.

Antonio Scotti

Antonio Scotti is a well-known Italian baritone and a member of the Metropolitan Opera Company. As a child he showed a desire to become a singer. Possessing naturally a good voice and also ambition, he was soon on the road to fame. He excels in opera.

Ernestine Schumann-Heink

Ernestine Schumann-Heink is a naturalized American and has lived in this country for many years. Her strong personality, combined with her beautiful contralto voice, will make her remembered by all who have heard her. While she has sung many operatic rôles, it is as a concert artist that we think of her most often. She has given hope, inspiration, and pleasure to hundreds of thousands by her songs.

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Ernestine Schumann-Heink

Marcella Sembrich

Marcella Sembrich was born in Austrian Poland. Her father was a self-educated musician, who taught music to each member of his family. Sembrich learned her notes about the time she could speak, and when seven years old she could play on both violin and piano. About this time she was able to take part in a string quartet composed of her

father, mother, brother, and herself. The family toured Europe as traveling musicians. During this trip an old gentleman who heard her play was so struck with her ability that he placed her in a conservatory where she studied both violin and piano for eleven years. She was found to possess such a beautiful voice that she turned her attention to its cultivation. She did her best work in the Italian operas, "Lucia" being her favorite rôle. She was one of the great artists and a thorough musician. Mme. Sembrich retired from the stage in 1909.

Riccardo Stracciari

Riccardo Stracciari is one of the greatest Italian baritones. His remarkable ability as an actor and his rich and highly developed voice have won great applause wherever he has appeared. He has sung in concert and with the Chicago Opera Company. He is an artist of much versatility, for he is able to sing more than sixty different operatic rôles.

Luisa Tetrazzini

Luisa Tetrazzini, an Italian coloratura soprano, has met with the greatest success on the opera stage in America. Her voice is unusual in its purity and range, while her coloratura work is brilliant. For a number of years she has sung with the Metropolitan and the Chicago Opera Companies, and she is always received with the greatest enthusiasm. During the World War she worked generously for the relief of the disabled soldiers in Italy.

Marie Tiffany

Marie Tiffany possesses a beautiful soprano voice of power and purity and a charming personality. She has sung with the Metropolitan Opera Company and is very pleasing on the concert stage.

Reinald Werrenrath

Reinald Werrenrath, a New York baritone, is a studious musician and a concert artist. He has also been successful as a member of the Metropolitan Opera Company.

Clarence Whitehill

Clarence Whitehill was born in Iowa and first studied music in Chicago, where he sang in a church choir. He then went to Europe where, in France and Germany, he took up the study of the most difficult operatic rôles. From his first appearance he was applauded by critics and public, and he has improved year by year, singing the leading baritone rôles in many operas. His "Amfortas" in "Parsifal" is especially famous. Whitehill has belonged to the Chicago and the Metropolitan Opera Companies. He also excels in concert and oratorio singing.

Evan Williams

Evan Williams, a pure lyric tenor, was born in Ohio of poor Welsh parents. He had a great determination to succeed. Possessed of a voice of unusual sweetness and sympathy, and a magnetic power, he swayed his audiences. He excelled in oratorio and the "heart songs" of our language. All his studying was done in America. He died in 1918.

Eugen Ysaÿe

Eugen Ysaÿe is a prominent Belgian violinist virtuoso.

Efrem Zimbalist

Efrem Zimbalist, a Russian violinist who has won a prominent place in the music world in both continents, began the study of the violin at the age of eight, and is today recognized as one of the first violinists. He has played with Kreisler on many occasions.

GLOSSARY AND INDEX

ā as in *a*te	ē as in *e*ve	ō as in n*o*te	ŭ as in *c*ut
ă as in b*a*t	ĕ as in m*e*t	ŏ as in n*o*t	û as in t*u*rn
â as in c*a*re	ē as in mak*e*r	ô as in *o*r	ů as in *u*nite
ȧ as in *a*sk	ē as in *e*vent	ȯ as in *o*bey	o͞o as in f*oo*d
ä as in *a*rm	ī as in k*i*nd	ȱ as in d*o*g	o͝o as in f*oo*t
ā̂ as in sen*a*te	ĭ as in p*i*n	û as in *u*se	

absolute music, music independent of external suggestion—pure music written for its own sake. Brahms was a writer of this form
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aria (ä′rē-ȧ), an air, song, or tune, sung by a single voice either with or without accompaniment
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art song, a song in which each stanza has its own characteristic music
Ase (ä′sĕ)
Austria, as a musical nation, 121

Bach, Johann Sebastian (bäk), 129
Baker, Elsie, 153
balalaika (băl′ȧ-lī′kä), 120
ballad, a simple song in which all stanzas are sung to the same music, in the narrative or descriptive form
band, brass, 106
barcarolle (bär′kȧ-rōl), a simple vocal or instrumental piece in imitation of the popular melodies sung by Venetian gondoliers (boatmen)
Barcarolle, from "Tales of Hoffman," an opera by Offenbach, 52
Barnby, Sir Joseph (bärn′bĭ), 26; biography, 130
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Bee, The, Schubert, 23
Beethoven, Ludwig van (vän bā′tō-vĕn), 32, 93; biography, 131
Bellini, Vincenzo (bĕl-lē′nē), Italian composer (1801-1835)
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Bendix, Max (bĕn′dĭx), American violinist and conductor (1866-), 33
berceuse (bĕr′sûz′), an instrumental lullaby
Berceuse, from "Jocelyn," an opera by Godard, 43
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Bishop, Sir Henry R., English composer (1786-1855), 51
Bispham, David (bĭs′făm), 153

Bizet, Georges (bē′zā′), 92; biography, 132
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Boat Song, *Moses-Ware*, 54
Boccherini, Luigi (bŏk-kĕ-rē′nē), Italian cellist and composer (1743-1805), 51
Bohême, La (lä bō′ām′), "The Bohemians," an opera by Puccini; Rudolph's Narrative *from*, 96
Boisdeffre, Charles (bwä′dĕfr′), a French composer (1838-1906)
bolero (bō-lā′rō), brilliant Spanish dance
Bonci, Alessandro, (bōn′chē), 153
Brahms, Johannes (bräms), 41, 83; biography, 133
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Briccialdi, Giulio (brē-chäl′dē), Italian composer (1818-1881), 25
Bugle Calls of the United States Army, 33
Butterfly, The, *Bendix*, 33
By the Weeping Waters, *Lieurance*, 59

cadenza (kȧ-dĕnt′sȧ), an ornamental frill in a solo piece
Cadman, Charles Wakefield, American composer (1881-), 49
Calvé, Emma (kăl′vā′), 154
Campanari, Giuseppe (käm′pä-nä′rē), 154
cantata (kän-tä′tȧ), a short poem or a Bible story set to music
carillon (kăr′ĭ-lŏn), a set of bells diatonically tuned, played by machinery or finger keys
Carmen (kär′mĕn), an opera by Verdi; Prelude *from*, 92; Toreador Song *from*, 92
Caruso, Enrico (kä-rōō′zō), 155
Casals, Pablo (kä′sälz), 154
castanet, an instrument with two small concave shells of ivory or hard wood, fastened to the thumb and beaten together with the middle finger
Cavalleria Rusticana (kä-vä-lā-rē′ȧ rōōs-tĭ-kä-nä), "Rustic Chivalry," an opera by Mascagni
cavatina (kä′vȧ-tē′nȧ), a simple musical composition consisting of a principal theme with variations
Cavatina, *Raff*, 40
celesta (sĕ-lĕs′tȧ), 120
Celéste Aïda (sĕ-lĕst′ ä-ē′dä), "Heavenly Aïda," from "Aïda," an opera by Verdi
cello (chĕl′ō), 116
cembalom (sĕm′bä-lōm), 120
chamber music, music which was originally intended to be played in a room or small hall, rather than in a concert hall. The term is usually applied to concerted compositions of instrumental music in the sonata form, as string quartets, quintets, etc.
Chaminade, Cécile (shȧ′mĭ-nȧd′), French pianist and composer (1861-), 50
Chamlee, Mario (shăm-lē′), 154
Charmant Oiseau (shär′mȧn′ twä-zō′) "Beautiful Bird," from "The Pearl of Brazil," an opera by David, 85
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Chopin, Frederic Francois (shō′păng′) 23, 25, 85; biography, 133
chorus, a composition intended to be sung by a number of voices in concert
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Cinquantaine, La (lȧ săngk-ôn-tĕn′), *Marie*, "The Fiftieth," 24
clarinet, 118
clavichord (klăv′ĭ-kôrd), 51, 105
coloratura (kō′lō-rä-tōō′rȧ), any cadenzas, runs, or trills, or any highly ornamental passage adding to the brilliance and showy effect of vocal or instrumental music; one who sings such music
Come Unto Me, from "The Messiah," an oratorio by Handel, 87
comic opera, a light musical composition made up of fun and gayety

concerted music, music in which several parts are sung or played at the same time, i. e., duet, trio, quartet, part song, glee
concerto (kōn-chĕr′tō), a musical composition to display a particular instrument or instruments, generally with an orchestral accompaniment. It has three, or sometimes four, movements
Constantino, Florencio (kŏn-stän-tē′-nō), 154
contrapuntal (kŏn-trá-pŭn′tăl), constructed according to counterpoint (which see)
cornet, 113
Cortot, Alfred (kôr-tō′), 154
counterpoint, "point against point," the art of adding one or more parts to a given theme or subject. Before the invention of notes the various sounds were expressed by points; counterpoint is the support of melody by melody instead of by chords (harmony)
Cradle Song, 24
Cradle Song, *Brahms*, 41
Culp, Julia (kŭlp), 155
Cupid and the Butterfly, *d'Albert*, 31
cymbals, a pair of brass concave plates, clashed together to produce a sharp, ringing sound
czardas (chär′däsh; tsär′dăs), a Hungarian dance consisting of two movements, one slow and one very fast

d'Albert, Eugene (däl′bâr), see *Albert*
Damare (dä-mär′), 34
David, Ferdinand (dä-fēt′), German violinist and teacher (1810-1873)
Death of Ase, from "Peer Gynt Suite," *Grieg* (which see), 80
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Drdla, Franz (dĕrd′lá), Austrian violinist and composer of the present time
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Dvořak, Antonin (dvôr′zhäk), 26, 93; biography, 135

Eames, Emma (āmz), 156
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Elégie (ā′lâ-jē), "song of mourning," *Massenet*, 70
Elgar, Edward (ĕl′gär), 57, 60; biography, 136
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Erminie (ĕr′mĭ-nĕ), a comic opera by Edward Jakobowski (yäk-ä-bôf-shkĭ), a composer living in London
Evening Star, The, from "Tannhäuser," an opera by Wagner, 44

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Fifth Grade Lessons, 55
Fifth Symphony, *Beethoven*; Andante *from*, 93
finale (fē-nä′lĕ), the last part of a piece of music
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Flonzaley Quartet (flŏn-zä′lē), 157
Flotow, Friedrich von (flō′tō), German composer (1812-1883), 44
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folk songs, description of, 108
folk tune, an air handed down from generation to generation, among the common people
Foster, Fay, American song writer of the present day, 98
Foster, Stephen C., American song writer (1826-1864)

Fountain, The, *Zabel*, 61
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friska (frĭsh′kä), brisk movement, 84
From an Indian Lodge, *MacDowell*, 58
From the Land of the Sky-Blue Water, *Cadman*, 49
fugue (fūg), a composition in which a number of parts or voices combine in stating and developing a single theme
Funiculi-Funicula (fōō-nĭk′ōō-lē′ fōō-nĭk′ōō-lä′), 74

Galli-Curci, Amelita (gäl-ē-kōōr′chē), 158
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Garrison, Mabel, 157
Gavotte (gȧ-vŏt′), an old French dance form in four-quarter measure; in character, genial and lively
Gavotte, from "Mignon," an opera by Thomas, 25, 42
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Gluck, Christoph (glōōk), Austrian composer, called the "Father of Modern Opera" (1714-1787)
Godard, Benjamin (gō′där′) French composer (1849-1895), 43
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Gounod, Charles Francois (gōō′nō′), 136
Grand March, from "Aïda," an opera by Verdi, 63
grand opera, a serious drama in which the entire text is set to music
Grieg, Edvard Hagerup (grēg), 53, 80, 82; biography, 137

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Holy Night, 41
Homer, Louise, 159
humoresque (hŭ′mĕr-ĕsk), a musical composition of a humorous or fanciful character
Humoresque, *Dvorak*
Hungarian Czardas (chär′däsh; tsär-dăs), 83
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hymn, a sacred song

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In a Clock Store, *Orth*
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intermezzo (ĭn′tĕr-mĕd′zō), instrumental music which occurs between the acts of scenes of an opera; an interlude
Intermezzo, from the music to Shakespeare's "A Midsummer Night's Dream," *Mendelssohn*, 72
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Kreisler, Fritz (krīs′lēr), 159
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Kullak, Theodore (kōōl′ák), German pianist and teacher (1818-1882), 21

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La Golondrina (lä gō′lōn-drē′nä), "The Swallow,"[2] 74
Lakmé (läk′mā′), an opera by Delibes
largo (lär′gō), a musical term which means "slow and solemn"
Largo, from "New World Symphony," *Dvorak*, 93
Largo, from "Xerxes," *Handel*, 97
lassen (läs′ĕn), slow movement
Lass with a Delicate Air, The, *Arne*,69
Last Rose of Summer, The, from "Martha," an opera by Flotow, 44
legato (lā-gä′tō), music smooth and flowing
Lemmoné John (lĕ-mŏn′ē), composer and flutist of the present time
Leoncavallo, Ruggiero (lā-ŏn-ká-väl′-lō), 93; biography, 140
Lieurance, Thurlow (lōō-räns′), present day American composer of Indian songs, 59
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Liszt, Franz (lĭst), Hungarian pianist, teacher, and composer (1811-1886)
Little Dustman, The, 41
Little Hunters, The, 21
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Lullaby, 30
Lo, Here the Gentle Lark, *Shakespeare-Bishop*, 51

MacDowell, Edward A., 21, 39, 48, 58, 59; biography, 141
march, strongly rhythmic music designed or fitted to accompany and guide marching
Marche Miniature, *Tschaikowsky*, 31
March of the Men of Harlech, history of, 112
Maria Mari (mä-rē′á mä′rĭ), 74
Marseillaise (mär′sĕ-yâz′), 75; history of, 112
Marsh, Lucy, 160
Martha, an opera by Flotow; The Last Rose of Summer *from*, 44
Mascagni, Pietro (mäs-kän′yē), 140
mass, a vocal composition, performed during the celebration of High Mass in the Catholic Church, and generally accompanied by instruments
Massenet, Jules (mâ′s′-nē′), 70; biography, 141
mazurka (má-zûr′ká), a dance, in three-part measure, originally Polish, with a great variety of figures
Mazurka, *Chopin*, 25
McCormack, John, 160
Meistersinger, Die (dē mĭ′ stēr-zĭng′-ēr), "The Master Singers," an opera by Wagner
Melba, Nellie (mĕl′bá), 161
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minuet, a graceful dance form, in triple rhythm, 32, 35, 48, 52
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Minuet, *Boccherini*, 51
Minuet in G Major, *Paderewski*, 47
Minuet, *Porpora-Kreisler*, 35
Minute Waltz, *Chopin*, 23
Moment Musical, *Schubert*, 25
Morning, from "Peer Gynt Suite," *Grieg* (which see), 80

Moszkowski, Moritz (mŏsh-kôf′skĭ), 72; biography, 142
motif (mō-tēf′), a group of notes, forming the dominant theme, recurring at different times in a long composition
Mozart, Wolfgang Amadeus (mō′zärt; mō′tsärt), 143

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National Hymn of Belgium, 75
Nazareth, 24
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New World Symphony, *Dvorak*; Largo *from,* 93
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Nightingale, 30
nocturne (nŏk′tûrn), a dreamy, instrumental composition picturing a night scene or serenade
Nocturne, from music to Shakespeare's "A Midsummer Night's Dream," *Mendelssohn,* 72
Nordica, Lillian (nôr′dĭ-ka), 161
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obbligato (ŏb′blē-gä′tō), an instrumental solo, of independent importance, accompanying a vocal selection, 86
oboe (ō′bō), 117; picture, 118
Of a Tailor and a Bear, 21
Offenbach, Jacques (ôf′ĕn-bäk), a French composer (1819-1880), 52
O Hush Thee, My Babie, *Scott-Sullivan,* 26
opera, a drama set to music for voices and instruments
opera comique (ō′pā′rä′ kō′mēk′) a light opera that has its musical parts interspersed with spoken dialogue
oratorio, a Bible story set to music without costumes, scenery, or action
origin of music, the, 105
Orth, John (ôrth), American musician and composer (1850-), 22
O Sole Mio (ō sō′lā mē′ō), "My Sunshine," 74
Over Hill, Over Dale, *Shakespeare-Mendelssohn,* 61
overture, the orchestral introduction to an opera, 107
Overture of 1812, *Tschaikowsky,* 91
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Pearl of Brazil, an opera by David; Charmant Oiseau *from,* 85
Peer Gynt Suite (pâr gĭnt swēt), a long musical composition, by Grieg about Peer Gynt, the hero of Ibsen's dramatic poem by the same name; Morning *from,* 80; The Death of Ase *from,* 80; Anitra's Dance *from,* 80; In the Hall of the King *from,* 80; Solvejg's Song *from,* 82
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Pierné, Henri (p'yĕr-nā), French pianist and composer (1863-), 48
Pinsuti, Ciro (pĭn-sōō′tē), Italian composer and vocal teacher (1829-1888), 61
Pirouette, *Finck,* 24
polonaise (pō′lō-nāz), a Polish dance written in three-quarter measure, containing every contrast possible. Chopin and Liszt have left brilliant examples of this form
Polonaise, A Flat Major, Opus 53, *Chopin,* 85
Polonaise, from "Mignon," an opera by Thomas, 95
Pomp and Circumstance, *Elgar,* 60
Porpora, Niccolo (pôr′pō-rä), Italian singing teacher and composer (1686-1766), 35
Postilion, The, 30

Powell, Maud, 162
prelude (prĕl′ūd), an orchestral introduction to an opera
Prelude to "Carmen" an opera by Bizet, 92
program music, an instrumental composition describing some story or picture
prologue of opera, a vocal introduction to an opera
Prologue, from "I Pagliacci," "The Players" an opera by Leoncavallo, 93
Puccini, Giacomo (pōōt-chē′nē), 96; biography, 144
Pull a Cherry, 30

Quartet, a composition of four-voice, or four-instrument parts
Quartet for Strings, *Rubinstein,* 57

Raff, Joseph J. (räf), Swiss composer (1822-1882), 40
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rhapsody (răp′sō-dĭ), a wild, disconnected composition. Liszt and Brahms wrote in this form
Ride of the Valkyries, The, from "Die Walküre," an opera by Wagner, 96
Rimski-Korsakov, Nickolas (rĭm′skĭ-kôr′sä-kôf), a Russian composer (1844-1908)
Rock-a-bye Baby, 24
rondo (rŏn′dô), a form of musical composition having three strains, two of which lead back to the first
Rosamunde Ballet (rō′zä-mŭnd bäl′-ā′), 26
Rosen, Max (rō′z'n), 162
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sacred music, music of a religious character
Saint-Saëns, Camille (săn′säns′), 34; biography, 145
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Schumann, Robert (shōō′män), 21, 51; biography, 147
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Second Grade Lessons, 28
secular music, all music not of a religious character
See-Saw, Margery Daw, 30
Sembrich, Marcella (sĕm′brĭk), 163
serenade (sĕr′ĕ-nād), a piece of music (or a song) suitable to be played or sung at night under a lady's window
Serenade, *Moszkowski,* 72
Serenade, *Pierné,* 48
Serenade, *Schubert,* 62
Serenade, *Titl,* 62
Seventh Grade Lessons, 78
Siegfried (sēg′frēd), hero in Wagner's opera of the same name
Sixth Grade Lessons, 65
snare drum, 119
Solvejg's Song (sōl′wĕg), from Grieg's "Peer Gynt Suite," (which see), 82
sonata (sô-nä′tä), an instrumental composition usually of three or four distinct movements, each with a unity of its own, but all related so as to form a perfect whole. The form is applied to piano and violin sonatas, string quartets, and symphonies
Songs of the Past, *Neapolitan Favorites,* 73

Songs of the Past, *Spanish Ballads*, 73
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Spinning Song, *Spindler*, 50
Spring Song, *Mendelssohn*, 39
Spring, To, *Grieg*, 53
staccato (stȧ-kä′tō), music disconnected and abrupt, and marked by pauses, 42
Star-Spangled Banner, The, 75; history of, 110
Stracciari, Riccardo (strätch′ē-ä′rē), 164
Strauss, Johann (shtrous), 43; biogography, 148
Strauss, Richard (shtrous), 147
strings, 115
strophe song, a song in which all stanzas are sung to the same music
suite (swēt), a long musical composition made up of several distinct parts
Sullivan, Sir Arthur, 26; biography, 148
Summer Now Hath Come among Us, *Pinsuti*, 61
Swan, The, *Saint-Saëns*, 34
Sweet and Low, *Barnby*, 24
Swing Low, Sweet Chariot, 97
symphonic poem, a composition for the orchestra, which, in its length and musical importance, resembles the symphony, but does not follow any orthodox form. It is descriptive and narrative in character, and is a musical counterpart of a literary work or poem
symphony, a grand composition, generally of four movements, for a full orchestra, 94
syncopation, (sĭn′kŏ-pā′shŭn), a change in accent

Tales of Hoffman, opera by Offenbach; Barcarolle *from*, 52
tambourine (tăm′bōō-rēn), a small, one-headed drum
tam-tam, a kind of drum
Tannhäuser (tän′hoi-zĕr), opera by Wagner; The Evening Star *from*, 44
tarantella (tȧ-rän-tĕl′ȧ), a lively dance, or music for the dance, formerly supposed to cure the bite of the tarantula
technique (tĕk′nēk′) manner of performance
tempo, time; rate of movement
Tetrazzini, Luisa (tā′trät-sē′nē), 164
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To Spring, *Grieg*, 53
Toreador Song, from "Carmen," an opera by Bizet, 92
Träumerei (troi-mĕ-rī′), "Dreaming," *Schumann*, 51
triangle, a percussion instrument made of steel in the form of a triangle, open at one angle. It is suspended and sounded by striking with a small, metallic rod
trombone, 113; picture, 115
Trovatore, Il (ēl trō-vä-tō′rē), "The Troubadour," an opera by Verdi
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Volga Boatman's Song, The, *Russian Folk Song,* 84

Wagner, Richard (väg′nĕr), 44, 96; biography, 150
waltz, music having rather quick triple time
Wales, as a musical nation, 128; national hymn of, 112
Walküre, Die (dē väl-kē′rē), an opera by Wagner. The Valkyries were Norse goddesses of battle; The Ride of the Valkyries *from,* 96
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